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Hugo von Hofmannsthal's

ANDREAS ODER DIE VEREINIGTEN

as a Modern Educational Novel

by



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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF ARTS

DEPARTMENT OF GERMANIC LANGUAGES AND GENERAL LINGUISTICS

EDMONTON, ALBERTA

SEPTEMBER, 1967







UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "Hofmannsthal's Andreas oder Die Vereinigten as a Modern Educational Novel" submitted by Claire Muriel Rosemary Fraser in partial fulfilment of the requirements for the degree of Master of Arts:

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## ABSTRACT

This study will examine Hugo von Hofmannsthal's work, Andreas oder Die Vereinigten, in the light of it being a modern educational novel. The ideals of this modern education are therefore of primary concern in this thesis.

The first chapter centers around Andreas' experiences at the Finazzer farm in Kärnten, a stopping-off point between Vienna, representing the superficial social atmosphere in which Andreas was brought up, and Venice, city of confusion and intrigue. It is ironic that the dishonest lackey, Gotthilf, is the one to introduce him to the idyllic way of life of Romana and her family in Kärnten. But both serve as living examples of self-confidence and personal unity, thereby setting the tone of Andreas' own development to follow.

The next stage of his education evolves in an intellectual sphere, which is described in chapter two. In Venice Andreas must come to terms with the divisions now apparent within his own personality. Left over from his days in Vienna is a conflict between illusion and reality which is largely resolved through his discussions with the knight of Malta, Sacramozo. Although educated in a Christian order the Malteser is chiefly representative of a humanistic point of view and brings Andreas to a finer awareness concerning the responsibility of the individual for living. Above all, the example of Sacramozo encourages Andreas to accept himself as an independent identity, thus gaining self-confidence





which he has so sorely lacked.

At this point Andreas meets the Spanish Gräfin, Maria, which marks the third phase of his personal development, namely, the recognition of love. This third phase corresponds to the third chapter of the thesis. The meeting between Andreas and Maria is brought about not only by the intervention of Sacramozo but also by virtue of the fact that Andreas himself has grown in stature through the Malteser's influence. Andreas' relationship with Maria sees the cure of a further duality in his personality, namely, that of mind versus body. By learning to accept both physical and spiritual motivations within himself he is able to help Maria, who has experienced a similar but much more drastic split in her personality: upon encountering Andreas for the first time she suddenly loses control of her natural self which she has tried to suppress but which now emerges as an independent and opposite being, Mariquita. Her attraction for Andreas is strong enough to overcome her self-imposed inhibition.

This leads to the basic solution proposed by Hofmannsthal in the novel and outlined in chapter four of this thesis: Andreas, with his love of both a spiritual and physical nature, holds the key to a personal and an interpersonal unity which is the goal of this modern educational novel. Thus, the questioning of traditional values has led to the proposal that the capacity of human love is a more specific, but a more effective basis for modern education.





#### ACKNOWLEDGMENT

I wish to express my sincerest thanks to Dr. Gerwin Marahrens for his kind supervision and advice with regard to this thesis.



DEDICATED TO MY PARENTS  
WITH GRATITUDE AND LOVE





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## FOREWORD

The text for Hofmannsthal's novel Andreas oder Die Vereinigten occurs in fragment form and was first published after Hofmannsthal's death in 1929. The first popular edition of the novel was that of Herbert Steiner which was published by S. Fischer in 1945 and again in 1953 (Hugo von Hofmannsthal. Andreas oder Die Vereinigten. In: Gesammelte Werke, II, Erzählungen, ed. Herbert Steiner. Switzerland: S. Fischer, 1945 and Tübingen: S. Fischer, 1953). The work now appears with remarks by Richard Alewyn in a single volume taken from the S. Fischer publication of 1957 which was edited by Rudolf Hirsch (Hofmannsthal. Andreas oder Die Vereinigten. Frankfurt am Main: S. Fischer, 1957). So far no critical edition of the work exists.

The completed portion of the novel, which we surmise to be about one quarter of the intended length, bears the title Andreas oder Die Vereinigten plus two subtitles: "Die wunderbare Freundin," and "Die Dame mit dem Hündchen." According to Heinrich Zimmer, who inserted a comment in the original publication of the work, Hofmannsthal began the novel in 1911 with the first portion being largely written between September, 1912, and August, 1913. The completed portion of the novel is supplemented by three successive sets of notes, the first being extremely brief and confined to the events which take place in Venice. The title of this first set of notes is "Venezianisches Reisetagebuch des Herrn von N. (1779)." The second set of notes is entitled "Das



venezianische Erlebnis des Herrn von N." and is approximately equal in length to the third set of notes which again bear the title Andreas oder Die Vereinigten plus the subtitle "Die Dame mit dem Hündchen."

These last notes are the only part of the novel which Hofmannsthal openly dated: i.e. the twelfth of December, 1912. Zimmer places the main writing of these notes in the years 1913-1914 and 1917-1918. Hofmannsthal may have added further notes but the basic structure of the novel as a fragment remains.

Because of the fragmentary nature of the novel this thesis will not attempt to present an analysis of form. It is concerned rather with the ideas of modern education, making no distinction between the written text and the notes as the source of these ideas. A thesis based on such a distinction will only be possible once the original manuscripts are available or an historical critical edition of the work exists.





## INTRODUCTION

Jakob Wassermann proposed that Hofmannsthal's Andreas oder Die Vereinigten was intended to be "ein österreichischer Wilhelm Meister." In this phrase we might ask ourselves how important the word "österreichischer" is. The question leads us to examine the relevance of the times in connection with the whole novel: how closely did Hofmannsthal try to depict a typically Austrian scene? Other than the fact that Vienna forms the take-off point for Andreas' journey, the significant reference to Austria in the novel concerns its negative aspects: ". . . die Überwindung des Gemeinen (--alles Österreichische gemein: die Masse der Kämmerer, Häufung in allem. In Wien kommt es jedem darauf an, etwas vorzustellen)" (p. 216). Thus, in the course of his trip to Venice, Andreas is to transcend these vulgar aspects of the Viennese way of life. In this it would appear that he is to be successful because Hofmannsthal concludes his set of notes for the uncompleted portion of the novel with the words: "Resultat des venezianischen Aufenthaltes: er fühlt mit Schauern, dass er in die eingeschränkte Wiener Existenz garnicht zurück kann, er ist ihr entwachsen" (p. 247). The answer, therefore, to Andreas' developmental problems will not be a particularly Austrian one.

The second part of Wassermann's phrase, however-- "ein . . . Wilhelm Meister"-- justly applies to Hofmannsthal's novel, Andreas oder Die Vereinigten and places it in the great tradition of the German Bildungsroman. Andreas is the typical, young hero of a Bildungsroman.



who is sent off to determine his fortune in foreign fields. But the question arises as to whether traditional metaphysical values of religion and philosophy have been unquestionably accepted as the basis for Andreas' education or whether the author proposes new ideals in this twentieth-century novel. The course of Andreas' personal development is given a specific bent by Hofmannsthal: "Andreas' Weg: zuerst liebesfähig werden, dann lernen, dass Geist und Körper eines sind" (p. 226). Love, moreover, is a vital factor in connection with all of the main characters. Gotthilf thrives on his own lusty, erotic tales, Sacramozo fails in life because he lacks a necessary love of self, Maria/Mariquita depends upon the love of Andreas as a final unifying power; above all, Andreas learns of love in interaction with these people and steadily grows in his own love for the ideal being, Romana.





## I. THE IDEAL OF A NATURAL, UNIFIED LIFE

The closing of the first episode in the story of Andreas begins as follows: "Andreas war zumut wienoch nie in der Natur. Ihm war, als wäre dies mit einem Schlag aus ihm selber hervorgestiegen: diese Macht, dies Empordrängen, diese Reinheit zuoberst. Der herrliche Vogel schwebte oben allein noch im Licht, mit ausgebreiteten Fittichen zog er langsame Kreise . . ." (p. 161).<sup>1</sup> This passage marks the end of Andreas' stay in Kärnten; and these circles, in which the eagle majestically flies, would seem to symbolize the mood of the young Andreas at this moment. Although on the verge of leaving Kärnten and Romana, he is overwhelmed by a presentiment of the happiness which life can hold. It is the happiness of unity. This unity of being at peace with oneself is best illustrated by the figure of Romana, "das Idealwesen." Andreas' friendship with Romana has placed him on the threshold of an evolving experience which should lead him back to this unity.

It will become apparent in the course of this thesis that the idea of a circle serves well as a symbol of the unity to be achieved. This first chapter focuses attention on Andreas at the beginning of his journey: i.e. at the start of a chain of events and development that will take him from Kärnten to Venice and then back to Romana. The return to Romana can only signify the completion of the circuit and the achievement of a new unity.



### A. Leaving the Unity of Viennese Life

At this juncture in the story of Andreas oder Die Vereinigten Andreas has already left behind the unity or set way of life of the Viennese circle. This represents for the youth first and foremost his parents. Being the only child, and an extremely sensitive one, Andreas bears a strong imprint from his parents' upbringing. After his unfortunate experience with Gotthilf, the lackey, in Kärnten, Andreas lets himself be most severely reprimanded by the imagined scolding of his father: "So etwas kann nur dir passieren, hörte er die Stimme seines Vaters sagen, so scharf und deutlich, als wäre es ausser ihm" (p. 151).

It is indeed the parents themselves who have sent Andreas on this journey, and their influence duly lingers with the youth as he proceeds to Venice. Hofmannsthal reconstructs the first few attempts on Andreas' part to put together a first letter home. But the parental pressure gradually subsides. Instead of a formally constructed note the message home occurs only in snatches now and then by the time Andreas reaches Venice.

Unfortunately, Andreas has had occasion to look upon his parents less favorably. Now that he is away from home he compares them objectively with the people whom he meets at the Finazzer farm. Here he secretly witnesses a tender, loving scene between Romana's parents. They tenderly praise each other, with the mutual assurance of their continuing love, and then consummate their matrimonial union by saying the Lord's Prayer together. For Andreas this scene takes on a mystical quality, inspiring





him to seek the same love and fulfilment with Romana. As he approaches Romana's door his thoughts rise to a dream: "Er sagte sich, das ist einmal mein Haus, meine Frau, so lieg ich neben ihr und red von unseren Kindern. Er war jetzt sicher, dass sie ihn erwartete, ganz in der gleichen Weise wie er jetzt zu ihr ging, für viele unschuldige feurige Umarmungen und ein heimliches Verlöbniß" (p. 143).

Andreas can not help recalling to mind the behavior of his own parents, realizing " . . . dass es zwischen seinen Eltern nicht so schön war, kein so inniger Umgang zwischen ihnen . . . " (p. 143). Andreas is not exactly sure of what quality was missing between his parents, but a certain lack of warmth and affection was evident enough. To talk of love would be misleading.

Perhaps more disturbing is a certain pretentious quality which Andreas comes to recognize in the characters of his parents. He even casts doubt on their motive for providing him with his opportunity to travel: "Er meinte zu fühlen, dass es den Eltern nicht um ihn ging und dass es ihm Freude machte, sondern um die Repräsentation und das Ansehen" (p. 152). As in other situations they are overly concerned with show; it is the "done" thing that a young nobleman of such social standing and upbringing be packed off to try his fortune in foreign lands.

Beyond the family circle a similar lack of sympathy is apparent as Andreas recalls to mind friends and relatives: "Die Gesichter der Bekannten und Verwandten tauchten ihm auf, es waren hämische und aufgeblasene darunter und gleichgültige und auch freundliche, aber nicht



eines, bei dem ihm die Brust weiter geworden wäre" (p. 152). Andreas is experiencing a definite rift between his feelings as to what life should be and the values represented by the Viennese milieu. Placing just a little distance between himself and Vienna he no longer regards it as a stronghold of ideal existence. On the contrary, the Austrian elements which have contributed to his make-up soon come to be referred to as "das Gemeine." It is this element of vulgarity and commonness which Andreas is to overcome in life. Thus, unreconciled with his past, Andreas passes beyond the Viennese circle.

It would be completely within reason to inquire at this point why Andreas alone would wish to transcend his Viennese background. Surely, the other young noblemen who went abroad were afterwards content to resume their Austrian heritage. But with Andreas it is largely the conflict between appearance and reality which is involved. First of all, he has recognized the true nature of Viennese society. Illusory ideals, which Hofmannsthal attributes to the Viennese in his novel, have led to a pre-occupation with superficial rank and values. Secondly, because of a certain directness ("Gerichtetheit") in his character, Andreas is not willing to accommodate himself to a social-conscious stratum. This quality of directness has led him to question more deeply into the essential meaning of existence, beyond the facade of acting for appearance's sake. It is this facade which has aroused Andreas to reject his past.

In doing so, however, Andreas places himself in a precarious situation: namely, that inbetween state of having to choose the road to





a higher level of existence. To use Hofmannsthal's terms from Ad me ipsum it is the state of "Präexistenz" which should evolve to "Existenz." Thus, Andreas is another of the young men found among Hofmannsthal's works who are striving to assume the responsibility of a full existence.

With regard to the symbolism of the circle it is interesting to note that Inge Schiller speaks of this state of "Präexistenz" as being represented by the circle and the sphere: "Den Zustand der Seele in der Präexistenz veranschaulichen am besten die Bilder vom Kreis und von der Kugel. Um einen Zustand handelt es sich ja bei dem Sein der Seele in der Präexistenz, in dem alle Bewegung ohne Richtung ist und nur in sich verläuft wie die Linie eines Kreises, oder in dem das Ich 'allem gleich nah' ist wie im Mittelpunkt einer Kugel."<sup>2</sup> This could have been the case of a confused Andreas in Vienna. But in Andreas oder Die Vereinigten Hofmannsthal has depicted Andreas on the road to Venice right from the beginning. Parallel to this, Andreas is involved in a series of incidents from the opening of the novel which place him in a line of direction toward the unity of "Existenz."

His days at Kärnten, however, are illustrative of a state of "Präexistenz" in that they show him in a rather passive mood. The first part of the novel is filled with references to his dreams and visions. This is indicative of a state of mind where many unsolved problems exist which are not yet being met in reality. They remain imbedded in Andreas' own subconsciousness. He is not yet consciously taking steps toward his own "Existenz." It is only after his encounter with Romana that Andreas



clearly sets for himself a goal, that of returning to his fair maiden.

#### B. Prejudices Left Over From the Viennese Background

Although Andreas now recognizes some of the shortcomings of his Viennese upbringing he is not yet in a position to overcome them completely, for there remains in him a portion of the pride nourished by his association with the Viennese nobility. This pride had been particularly encouraged by the ambition of his mother. In Venice Andreas feels sure that the very mention of the Graf Esterhazy in connection with his own personal experiences would have delighted her. But Andreas is himself foiled by a similar vanity. His dealings with Gotthilf, the low, thieving lackey, clearly bring out a conflict between his pride and his shyness. His pride, on the one hand, urges him to maintain an image of authority when confronting the lackey. But his natural shyness renders him hesitant and unforceful. His initial meeting with Gotthilf is a clear instance of this. Because of his hesitancy in repelling the servant's offers of employment he gradually becomes embroiled in the other's scheme. The defeating stroke, however, is dealt by his own vanity, which finds the picture of master plus servant riding behind all too appealing. In addition, Gotthilf stresses the prestige that other young noblemen have enjoyed through his services. This proves to be too great a temptation for the young Andreas: "Denn eine unbegrenzte Ehrfurcht vor den Personen des hohen Adels hatte Andreas mit der wienerischen Luft im Elternhaus in der Spiegelgasse eingesogen, und was in dieser höheren Welt vorging, das war wie Amen im Gebet" (p. 125). This marks the end of





Andreas' resistance, although his original inclination was to spurn the rogue completely.

Such veneration for members of the high nobility is very apt to result in a slight pretentiousness, and we are suspect of Andreas in this connection when he too becomes possessed by the imagined glory of travelling as other young noblemen have done. This latent capacity for show is indicative of a lack of naturalness, which becomes most obvious in interpersonal relationships. In Vienna Andreas has been accustomed to a skeptical attitude among people which presupposes barriers of constraint and even suspicion in approaching others. Thus, Andreas is completely disconcerted by the openness and naturalness of Romana.

But most characteristic of the young Andreas at the onset of his Bildungsreise is his own confusion. In the set of notes from 1912 with the subtitle, "Die Dame mit dem Hündchen," Hofmannsthal speaks of a "Verwirrung der Begriffe" as one of the conditions under which the trip was taken. Owing to this confused and insecure state of mind Andreas places himself in a very vulnerable position where he is far too easily influenced by the will of others. The opening part of the novel presents instances of his gullibility, particularly in connection with the lackey, Gotthilf. And even in Venice Andreas is still rather passive when it comes to expressing his own convictions. In the house of the Graf the different members of the Prampero family do not hesitate to advise the stranger. For example, the father and especially the daughter, Zustina, inform Andreas to some length of their opinions.



This absolute confusion of concepts ("Verwirrung der Begriffe"), under which Andreas is suffering, has dulled his sense of judgement. This, too, explains why he has let himself be so completely duped by the lackey. He has lost track of his former system of values and is not yet aware of a new one. Gautschi places this lack of a definite, sensible power of judgement on a par with Andreas' lack of self-confidence: "Er stimmt nicht mit sich selbst, mit seinem innersten, eigentlichsten Wesen überein, und so fehlt ihm nicht nur die Selbstsicherheit, sondern auch die klare, nüchterne Urteilskraft."<sup>3</sup>

After the accident with Gotthilf, Andreas can only seek refuge in self-persecution. And this is of course nourished by his oversensitive nature. Another example of this takes place at mealtime on the Finazzer farm. Andreas does not just suffer from his own self-consciousness, but is overly aware of all the interpersonal relationships around him, for which in truth he is not responsible: "Er leidet nicht nur seine eigene Not, sondern die ganzen Gefühle aller um den Tisch Versammelten sind in ihm vereint."<sup>4</sup> It is this great sensitivity to the lives of those around him, however, which marks Andreas as "der geometrische Ort fremder Geschicke" (p. 243), exemplified in his connections with the Malteser and with Maria/Mariquita.

The Key to this whole complex, however, lies in his lack of self-confidence. All of the characteristics of Andreas as he sets out for Venice center around this one deficiency. In reading the opening pages of the novel, one is chiefly impressed by Hofmannsthal's care and thorough-





ness in depicting the self-consciousness and self-judging of Andreas. As the youth confronts the masked stranger for information on first arriving in Venice his insecurity becomes immediately apparent in his manner of speaking: "Sogleich erschien ihm überflüssig, dass er dies erwähnt hatte, er wurde verlegen und verwirrte sich im Italienischreden" (p. 114). The man in disguise, however, remains completely at ease and assures Andreas of his assistance. But meanwhile Andreas has noticed that the stranger is merely clothed in an undershirt, his stockings undone and his shoes unbuckled: "Andreas war tödlich verlegen im Gedanken, dass der andere nun wisse, er habe sein sonderbares Negligé gesehen; durch die alberne Bemerkung von der kalten Morgenluft und vor Verlegenheit wurde ihm ganz heiss, so dass er unwillkürlich auch seinerseits den Reisemantel vorne auseinanderschlug . . . " (p. 114). When making a judgement Andreas invariably decides in favour of some other factor, depreciating his own worth. In a talk with Sacramozo, the Maltese knight, actual prejudices which Andreas holds against himself, are discussed. In the notes it reads as follows: "Andreas steckt voller Vorurteile; die schlimmsten gegen sich selber; die Geldvorurteile, die Vorurteile in bezug auf die Welt,--auf sich selbst: meint sein Glück verscherzt zu haben, alles wird schlechter, alles ist schon vorgegessen Brot " (p. 201). This is the state of a young man who does not yet feel the satisfaction of having lived an essential, meaningful life.

In other words, Andreas is suffering from an inferiority complex. Hofmannsthal himself uses the phrase, "Spuren von Anhedonia," when in the



notes from 1912, he sets the scene of Andreas' journey. As yet Andreas lacks the courage to present himself as a full being, worthy of attention, respect and the love of his fellowman. He simply does not yet feel complete in himself: he is not yet an entity.

Courage is the quality which Andreas must realize in himself. He needs it in order to begin believing in himself, because it would in turn induce the necessary sense of self-confidence. Hofmannsthal makes room for the acquiring of courage as the primary course which Andreas will follow on his way to unity: "Andreas, Hauptrichtung: Mut,-- der Mut, den die Atmosphäre Venedigs inkorporiert, Mut in der Sturmnacht. Moral Mut" (p. 195). Moreover, the very name, "Andreas," stems from the Greek word "andreia" which signifies courage and bravery.<sup>5</sup> Only with courage will Andreas undertake to explore the different reaches of his personality in order to bring them to a unity.

### C. Unity in Others

Rather early on this journey, however, Andreas encounters those persons who have already achieved this unity. Coming in contact with them forms the starting point of Andreas' own developmental cycle to unity.

Surprisingly enough, the unscrupulous lackey, Gotthilf, is the first to be counted to the circle of the united ones. Even in his low, unprincipled behaviour he manifests a definite self-assurance which lends direction to his life. He is content with his lot, even though it involves a mere scrounging for existence by whatever means available. His only





other concern is to satisfy his lustful desires to a rather perverted extreme. Nonetheless, he is consistent in his villainy and suffers from no conflicts in his personality. In all his actions he demonstrates a self-confidence which baffles the young Andreas and leaves him at a disadvantage. Traute Oberberg refers to the relationship between Andreas, the master, and Gotthilf, the servant, as being turned around: "Der Diener (Gotthilf) spürt Andreas' inneres Widerstreben, da aber Andreas nicht fest und bestimmt auftritt, ist er der Überlegene."<sup>6</sup> Thus we find the initiative for action coming from Gotthilf, with Andreas actually failing to even reprimand him for misbehavior. He does, however, provide Andreas with a living example of self-assurance, and to this degree deserves the name "Gotthilf," one who is predestined to be of some assistance.

Perhaps more gratifying as an example of unity is the personality of Romana Finazzer. The sketch of her character is in sharp contrast to that of the lackey, Gotthilf. And as Gautschi aptly comments: "Bezeichnend ist, dass gerade das Gemeine, Gotthilf, den Jüngling zum Reinen, zu Romana, hinführt."<sup>7</sup> Just as effectively as Gotthilf represents evil, Romana embodies all that is good and pure.

It is apparently a coincidence that Gotthilf picks Kärnten as their stop-over. This stop-over is occasioned by the limping of a horse: "Er (Gotthilf) zeigte auf einen grossen Bauernhof vor ihnen, seitlich der Strasse: dort wird abgessessen, einen stockkrummen Gaul reit ich keinen Schritt weiter" (p. 130). Once at the farm the idyllic description of



Romana and her family is an antithesis to the described disgust, felt by Andreas toward the bold and impudent braggart, Gotthilf at the dinner table. Beginning with the Finazzer household the passage reads:

Die Leute so gut, so zutraulich, alles so ehrbar und sittlich, arglos, das Tischgebet schön vorgesprochen vom Bauer, die Bäuerin sorglich zu dem fremden Gast wie zu einem Sohn, die Knechte und Mägde bescheiden und ohne Verlegenheit, ein freundliches offenes Wesen hin und her. Dazwischen hinein aber der Gotthilf, wie der Bock im jungen Kraut, frech und oben herab mit seinem Herrn, unflätig und herrisch mit den Knechtsleuten, ein Hineinfressen, Angeben, Prahlen. (pp. 131-132).

Andreas' impression of the Kärntner way of life not only forms a contrast with his opinion of Gotthilf, but also contrasts with the waning image of his childhood. It is a friendly and open manner, fully expressed in the figure of Romana, which impresses him most deeply.

Andreas has never before encountered such an open, unsuspecting being as he finds in Romana. The way she receives him and shows him around the farm and town shows a generosity and trust quite unequalled in Andreas' experience. Furthermore, she does not hesitate to confidently relate the family's history to Andreas. But in this it is striking that she makes no great issue of the fact that her family has noble background. Andreas is to be interested in her merely for what she is.

Romana displays many of the qualities of a child, and for this reason we repeatedly find the phrase "wie ein Kind" in her description. There is a simplicity and naturalness about her which, in contrast to himself, Andreas finds most striking: "Gerade in ihrem bedachten Ernst





war sie ein Kind, im Unbewussten aber und in der Lieblichkeit und Grösse eine Jungfrau" (p. 134); however, Romana as a young girl is not burdened with feelings of fear and respect toward adults, as is the young Andreas. Thus, the young traveller finds it most extraordinary that Romana's mother does not chastise her daughter severely when she discovers her in his presence. For . . . "er wusste nichts anderes gegenüber Eltern und Respektspersonen, als gezwungenes und ängstliches Betragen; er konnte nicht denken, dass der Mutter ein solcher freier Umgang anders als missfällig wäre, wenn sie es schon nicht ausspräche." (p. 138). Andreas is at a loss to understand this free and tolerant attitude and is himself much too inhibited to follow Romana's example. But the Finazzer parents have found love and happiness in each other and they have raised their children in the same atmosphere. Growing out of this is a love and trust which incorporates the whole family: "Es ist die Liebe und Vertrautheit der Ehegatten untereinander, die das Leben der Familie Finazzer und damit auch das Verhältnis der Kinder zu den Eltern bestimmt."<sup>8</sup> The mother, therefore, trusts her daughter with Andreas and lets the friendship take its natural course.

There is no wearing of masks in Kärnten. The Finazzers lead a simple life close to the soil and make no pretense of being anyone but their own natural selves. Thus, they have experienced no conflicts within themselves and are free of the complexes which plague Andreas. They are still in an intimate, fearless relationship with the elementary forces of life: earth, love, faith and death. This results in happiness. The



Finazzers are a model of the relaxation and happiness which comes with an acceptance of one's station in life.

At one with themselves, they are also in accord with nature. Romana exhibits an exceptional sympathy with nature which points up a basic difference in Andreas' past: he is plagued periodically by the memory of having broken the backbone of a dog because of his wounded pride. Romana, on the other hand, views with joy the different creatures in the farmyard. This compassion for nature is culminated in the picture of Romana, as she frolics with a goat: "An der Mauer dort war ein grasiger Fleck, das Mädchen legte sich flink auf den Boden, so stand eine Geiss sogleich über ihr, sie trinken lassen, und wollte nicht ungesogen von ihr fort, bis Romana hinter einen Leiterwagen sprang und Andreas bei der Hand mitzog" (p. 135/6). This suggests such an intimate association with nature that the girl is linked to the goat in a family way. Romana is at one with nature: "So kann die Schrift der Natur als Urform des Daseins gesucht werden. Denn wer mit allem eins sein kann, dessen Seele geht hinaus ins Ganze und wird vom Ganzen als Seele, als Selbst zurückfinden."<sup>9</sup> This sympathy with nature signifies another facet in Romana's unity of person. And for Andreas it is another bridge to be crossed in reconciling himself with his past.

Yet another aspect of life for the Finazzers is the religious one. In direct connection with Andreas religion plays an unapparent role in the novel; but it appears to be an obvious source of strength for the farmer and his family. Grace is offered at meals, and the name "Gott" is





respectfully referred to by the father and by Romana. It is with awe that Romana enters the church in order to lead Andreas to the family pew. Later in the graveyard she reverently points out the crosses which mark the passing of younger brothers and sisters, as she says: "Hier liegen meine kleinen Geschwister, Gott hab' sie selig" (p. 133). It is remarkable that even here in the graveyard Romana feels perfectly at ease.

This leads to an important question to be dealt with in connection with this novel, namely the attitude of the characters to death. For Romana death is nothing monstrous and fearful, but rather the entrance to the kingdom of God and to paradise. Andreas, on the other hand, is filled with remorse at the thought of these innocent children, Romana's brothers and sisters, who were taken away from life so early before they had a taste of it: "Andreas schauderte in sich, dass sie so früh hatten hinwegmüssen, keiner auch nur ein Jahr hier geweilt, der eine nur einen Sommer, einen Herbst gelebt" (p. 134). He can justify death only as punishment for sin or failure, and this explains the tragedy of innocent children dying. Traute Oberberg criticizes Andreas accordingly: "Damit wird unausgesprochen von Hofmannsthal gesagt, dass der Mensch den Tod nicht als Strafe für Schuld und Sünden ansehen darf, sondern dass hinter dem Tod etwas anderes steht. Andreas aber spürt dies nicht."<sup>10</sup> At this point Andreas is still the young man who has not yet fully drunk from the cup of life.

This <sup>religious feeling</sup> ~~religious feeling~~, in addition to a sympathy with nature, lends



such an idyllic tone to the image of the Finazzers that one might raise the question as to whether it could be considered an ideal way of life for all people when it is so simple and peasant-like. But it is the simplicity and unity which attracts Andreas. Furthermore, these characteristics are enhanced by a general love and affection which radiates warmth and friendliness even to strangers such as himself.

After only a few hours with Romana, Andreas is convinced that he has met a creature from beyond reality: "Romanas ganzes Wesen hatte sich ihm angekündigt mit einem Leben, das über der Wirklichkeit war" (p. 158). For him she is the height of idyllic innocence and purity: " . . . es war Andreas, als schaue er in einen Kristall, in dem lag die ganze Welt, aber in Unschuld und Reinheit" (p. 135).

With this image of a crystal reflecting the whole world we arrive again at the idea of completeness. As a person Romana can be regarded as a unity. She is not torn by any confusing splits in her personality. Such a being is at peace with herself and ready to receive the world.

As Andreas himself later realizes, all existence depends upon a healthy self-confidence, which is built up by accepting oneself as an identity and believing in one's established principles for living. It is this kind of self-confidence that both Romana and Gotthilf enjoy. Because of it, unlike Andreas, they would never be easily swayed by others. They believe in their way of living and are happy in this belief. Happiness is what is so sorely missed by Andreas, and he only gets his first taste of it when he comes in contact with Romana. This brings us





back to the quotation which opens this first chapter: completely inspired by his brief friendship with the farm girl, Andreas is consoled in leaving her by the feeling that she will remain with him in spirit. The very idea of her moral support lends him the fullest sense of self-assurance and happiness that he has yet experienced in his life: "Eine unsagbare Sicherheit fiel ihn an: es war der glücklichste Augenblick seines Lebens" (p. 162).

At this point, Andreas holds in his hand the piece of silver necklace which Romana has torn from her neck to give to him. This small piece of silver chain, reminding Andreas of his image of Romana, forms the starting link of a circle which Andreas must traverse. Here at the beginning of his journey he has met Romana, who has shown him what it means to live at peace with oneself.

Why does Andreas not feel that he can now stay in Kärnten? In the words of Richard Alewyn:

Andreas versagt doppelt gegenüber den beiden Elementen, aus denen alles Leben gemischt ist: gegenüber dem Gemeinen -- verkörpert durch den Bedienten Gotthilf -- und gegenüber dem Reinen -- verkörpert durch das Mädchen Romana. Dass er dem Erlebnis Romana nicht gewachsen ist, liegt daran, dass sie (wie auch Gotthilf) das ist, was er nicht ist, nämlich ganz.<sup>11</sup>

It is no wonder that Andreas rejects Gotthilf. He refuses a union with Romana, however, only in the sense of postponing it. There are still conflicting forces within himself that must be resolved before he will feel at one with himself: i.e. before he will become unified and will then be capable of union with others.



(p. 161),

" . . . aber wiederkommen kann ich . . . " And Andreas touches the necklace between his fingers. By inner necessity he must explore the hidden resources of his personality. Then he will be ready to return and partake of an idyllic existence with Romana. He will have completed a personal cycle of development that should bring him back to Kärnten and to Romana. Together they will join up the divided circle as symbolized by the broken pieces of necklace which they both retain as they part.





## II. INTELLECTUAL GROWTH

In Kärnten Andreas had been able to clearly distinguish between good and evil. In this world of order there is the purity and innocence of Romana on the one hand and the scheming and cheating of Gotthilf on the other. The good and bad forces in this set country way of life are separate and can be assigned to their proper place.

### A. Venice as the Place of Meeting

Andreas, however, must find his way in Venice, the city of masks. The contrast which Andreas encounters while travelling from Kärnten in Austria to Venice strikes Hermann Broch as one which is mythical in nature: ". . . in Wahrheit jedoch wurde es das Buch der mythischen Reise, und sein Inhalt ist der zwiefache Abstieg, einerseits von der Bergnatur zur Mittelmeerkultur, andererseits von der obern Reinheit zur Niedrigkeit der Verwirrungen."<sup>12</sup> But Andreas is aware of this mystery as he heads for Venice, and this feature of the city is the main attraction for him: "Andreas geht hauptsächlich (wenn er auf den Grund geht) darum nach Venedig, weil dort die Leute fast immer maskiert sind" (p. 195). Physically the city is characterized by its labyrinth of narrow streets and passageways and its network of canals.<sup>13</sup> This naturally leads to some confusion; but, in addition, an element of intrigue and mystery, enhanced by the fact that the people of Venice are almost always in disguise, is prevalent in the general atmosphere of the city.



Another factor has contributed to the make-up of this Italian city. Because of its geographical position, Venice can be viewed as a juncture of Eastern or Byzantine culture, and Western culture, stemming from Rome. This complicates the cultural situation but gives rise to a richer, more varied and livelier spirit. This is perhaps the mood of which Hofmannsthal speaks when he refers to the "courage" that the city of Venice embodies: "Mut,-- der Mut, den die Atmosphäre Venedigs inkorporiert, Mut in der Sturmnacht. Moral Mut" (p. 195).

Here we recall to mind the aforementioned need in Andreas to acquire the quality of courage, (see p. 9), and indeed the drawing of a parallel is justified. Andreas, in a confused state of mind and in need of unifying forces, comes to Venice, the symbol of entanglement and illusion. But Venice has incorporated various cultures in achieving a ~~Heimlich~~ spirit of courage and vigor: Andreas is to combine the conflicting facets of his personality into a unity which will instill in him the necessary confidence and courage for enjoying life on a more refined scale. Thus, Venice provides the ideal setting for Andreas' development: i.e. in this city of illusion and in an initial state of personal confusion he must discover valid standards for accepting himself as a person. The Malteser characterizes this initial state of confusion and division in the following way: "Das Sondern-- durch Sondern erst leben wir . . . " (p. 215). Only by first passing through this initial chaos and dissociation does one come to recognize new possibilities within one's personality which lead on to a more complete personal integration.





This is the guiding principle of Andreas' education.

Moreover, the main controlling force in Andreas' education stems from Sacramozo, the mystic from Malta. With the introduction of Sacramozo we touch upon mysticism, another distinctive trait of the Venice which Andreas is to encounter. In part mysticism is let in through the open doors which the Mediterrean city extends to the east as well as to the west. The dual motive of Venice is paralleled in the figure of the Malteser, who had a Maltese father and a German mother. Mysticism owes its place in the novel chiefly to the presence of Sacramozo.

"C'est à Venise que commence le véritable 'roman d'éducation' . . . "14 but only in the sense that here Andreas begins to change outwardly. His development is strikingly reflected in his encounters with other people, that is, with the Malteser and with the split personality of Maria/Mariquita. Surprisingly enough it is in his very first day in Venice that Andreas meets all the persons who are going to play a decisive role in determining his future. Andreas thus passes from the Viennese sphere of socially orientated values to the sphere of religious and moral values where the Malteser and the Spanish lady are involved in his personality development. The youth himself is aware of this transition as he questions his earlier concept of refinement and distinction:

Der junge Edle von Ferschengelder, von neuem und niedrigem Adel, hatte sich in Wien gerne von grossen Herren und Damen imponieren lassen. Er hat sie beneidet wegen der Eigenschaften,



die er bei sich selbst schmerzlich vermisst: Überlegenheit und Selbstsicherheit. An Maria (und an Sacramozo, dem Malteserritter) erfährt er, dass er seine Bewunderung bisher vergeudet hat. Er sieht sich genötigt, den Begriff der Vornehmheit neu zu bestimmen als den Gegensatz zum Gemeinen. Vornehmheit ist damit nicht so sehr ein sozialer wie ein ethischer, ja geradezu asketischer Wert.<sup>15</sup>

Andreas revises his social and moral values in accordance with the more aesthetical and refined ideas of living which he has recognized in Maria and in the Malteser. He, too, will change as he comes in contact with them.

The principle of coming in contact with others is a basic one in this novel. Thus, it is not only a unity within oneself that is desired, but also the unity which is created when one joins in fellowship with other beings.' Wieser quotes from Rudolf Kassner's work, Melancholia (p. 255), to illustrate the concept that one life does not become complete unless it joins itself to others: "Alles ist uns hier in der Mitte nahe, vieles ist uns hier in der Mitte nahe, vieles, nicht alles . . . Und einer lebt für den anderen, und jedes Menschen Leben ist ein Teil, und alle erst bilden ein Ganzes . . ." <sup>16</sup> In Andreas' case, it is through the influence of others that he will achieve his own development. By perceiving the conflicts in others he becomes aware of the splits in his own personality: "Der Mensch wird in der Welt nur das gewahr, was schon in ihm liegt; aber er braucht die Welt, um gewahr zu werden, was in ihm liegt; dazu aber sind Tätigkeit und Leiden nötig." <sup>17</sup>

Hofmannsthal extends this concept of mutual participation in his





"Buch der Freunde:" "Jede neue bedeutende Bekanntschaft zerlegt uns und setzt uns neu zusammen. Ist sie von der grössten Bedeutung, so machen wir eine Regeneration durch."<sup>18</sup> This initial dissociation of personality at the hands of a friend brings us back to the words of Sacramozo: ". . . durch Sondern erst leben wir . . . " The encounter with another personality of importance causes one to reflect on himself and throws him into the confusion of becoming aware of latent possibilities within his own soul. This is the situation as Andreas meets Sacramozo. The influence of the older man should now guide him to a new self-awareness and self-confidence.

In such a friendship the presence of an older or more experienced person is presupposed. Hofmannsthal writes of the need for a model or example in his notes for the completion of the novel: "Man muss alles nach Vorbildern tun; das ist das Grosse am Christentum" (pp.201-202). Andreas is provided with a forerunner in the figure of the Malteser. But his need for an idol is enhanced by his belief in authority: "Autoritätsglaube durch und durch bis ins Äusserste des peripherischen Daseins verästelt, dass er alles, was er erlebt, analog einem Eigentlichen, aber diesem nicht identisch, empfindet, so auch sein Tun --: wo anders sind die richtig Tuenden; ihm eigen seine Hemmungen, ihm eigen die Naivität dem Leben gegenüber" (p. 239). This mention of Andreas' inhibitions calls to mind the leitmotif of Hemmung as used by Hofmannsthal in connection with Maria. When Maria makes her first appearance in the church Andreas sees her as follows: ". . . er hätte geschworen, sie habe



sich nun mit gerungenen, flehentlich erhobenen Händen nicht gegen den Altar, sondern nirgend anders als gegen ihn hin gewandt, ja sich auf ihn zuzubewegen gestrebt, mit einer Hemmung aber, als wäre ihr Körper von den Hüften hinab mit schweren Ketten umwunden" (p. 178). Linked to Andreas' trust in a higher power, therefore, is a depreciation of his actions resulting from his general lack of self-confidence: "Er hat einen schweren Minderwertigkeitskomplex . . . Mit seinem Misstrauen gegen sich selbst ist ein fester Autoritätsglaube verbunden: Sein Tun kann, schon deshalb weil er es tut, nichts Rechtes sein."<sup>19</sup> For this reason Andreas welcomes the interference of others in his life and is therefore "ein geometrischer Ort fremder Geschicke."

This, however, is the very feature which attracts the Malteser to Andreas:

An Andreas ist ihm anziehend, dass dieser von den anderen so beeinflussbar, der anderen Leben ist in ihm so rein und stark vorhanden, wie wenn man einen Tropfen Blutes oder ausgehauchte Luft eines anderen in einer Glaskugel dem starken Feuer aussetzt, -- so in Andreas die fremden Geschicke. Andreas ist wie der Kaufmannssohn (im "Märchen der 672. Nacht"): der geometrische Ort fremder Geschicke (p. 243).

This quality of being so easily influenced by others is also characteristic of Wilhelm Meister and is a necessary feature of any educational novel, for any other hero would not be capable of changing. Inge Schiller says that this close identification with other beings belongs to the mental state of Präexistenz: "Dabei handelt es sich nicht um blosse Einbildungen, sondern um das Erleben des anderen Wesens als einer Möglichkeit der eigenen Seele."<sup>20</sup> Andreas formerly experienced such a





transition with animals as well as people, but once he is on his way to Venice, (i.e. on his way to Existenz), he begins to have a more concrete conception of himself as a human being: "Nicht in das Tier hinein zwang es ihn diesmal, nur des Tieres höchste Gewalt und Gabe fühlte er auch in seine Seele fliessen" (p. 162).

#### B. The Meeting Between Andreas and Sacramozo

Andreas' first meeting with the Malteser takes place in front of a coffee house in Venice: Sacramozo is sitting there, busily engaged in writing letters. His activity at the moment and the fact that he is completely dressed in black lend a scholarly appearance to the man. An illustration of his seriousness and intensity is found in the way he is able to pursue his task of correspondence, oblivious to the haggling nonsense carried on by the Greek and his nephew. At this point the black clothing worn by the Maltese knight signifies for Andreas intellectual associations of some kind. Once in contact with the scholar it clearly hints at his mystical leanings and later, his suicidal death.

But as Andreas continues his perusal of the Malteser's appearance he is struck by a special feature. After taking into account the awkwardness and the uncomfortable position of the writer's body, he sees a surprising poise and mastery of the situation: "Die Stellung war unbequem und beinahe lächerlich, aber nichts hätte das Wesentliche des Mannes schöner enthüllen können als diese Unbequemlichkeit und wie er sie ertrug, besiegte, ihrer nicht gewahr wurde" (p. 171). The Malteser is so absorbed in his thoughts and their expression that his immediate physical surround-



ings are of no concern whatsoever. His purpose of mind has transcended his body completely, leaving it in complete service to his intellectual pursuits. Andreas notices the absolute control of his limbs: ". . . und doch war eine Beherrschung in allen seinen Gliedern, eine-- so seltsam das Wort Klingen mag-- Verbindlichkeit gegen die toten Gegenstände, die ihm so mangelhaft zu Dienst standen, ein Hinwegsehen über die Unbequemlichkeit der Lage, das unvergleichlich war" (p. 172). Traute Oberberg points out the use of "es" in the description of the Malteser as he sits writing at the table: ("Es war ein überlanger schmaler Körper, der sich schreibend über das kleine Tischen bog . . ." [p. 171].), "Die Beschreibung seiner äusseren Erscheinung, die mit dem unpersönlichen Pronomen 'es' eingeleitet worden ist, gibt den Hinweis, dass dieser Mensch erhaben ist über den Körper."<sup>21</sup> Andreas is, no doubt, thinking of his personal overawareness, both physical and mental, in comparison.

In this way Andreas gains his first clue as to the extent and power of Sacramozo's mind. Later in the notes his first view of the Malteser is characterized by Hofmannsthal as follows: "Erster Anblick des Maltesers: ein geahnter harmonischer Kontrast zwischen Erscheinung und Geist. Etwas Witziges um ihn, eben dieser Kontrast" (p. 200). That this contrast in the Malteser is described as a harmonious one indicates that a unity of person can very well consist of formerly conflicting elements. The Malteser has sought to achieve this unity through form which would allow free expression to his mental activity, simultaneously requiring that his bodily movements conform to this activity. The surmounting of physical obstacles is





due to a mental prowess which has also enabled him to achieve a harmony of appearance. Andreas admires this harmony but at the same time is bewildered by the ease of the Malteser: "sein Zuhause sein in dieser Welt" (p. 201).

In general the Malteser holds the attention of Andreas. The youth has never been so impressed by an individual and finds himself being drawn to this magnet of intellectual affairs. Sacramozo increases his power of attraction over Andreas by virtue of his ability to see through the youth. The attraction, however, raises some doubt in the mind of Andreas and he again bemoans his tendency to easily fall under the influence of his fellowman: "Er sagt sich das alles selbst, aber in hypochondrischen Selbstvorwürfen: 'was bin ich für ein Mensch, der erst beste vornehmere Mensch wirkt so stark auf mich'" (p. 204).

Andreas need not worry, however. He has entered on the grounds where his intellectual development is to take place and in the person of the Malteser he has found an able and worthy mentor. Sacramozo, the Maltese knight, represents both the utmost in intellectual or spiritual endeavours and the absolute denial of physical reality. His central purpose in life is to acquire the knowledge of who he is, where he is and where he belongs. But his queries all take place in a reflective, abstract realm so that in his life on earth he sinks into impotence. Thus, Hofmannsthal himself poses the question: "Was will ein Mensch wie Sacramozo? . . . ein rasender Zorn der Impotenz, -- 'Dero Hochunvermögen'" (p. 216). It is the Malteser who will help Andreas recognize



the essential and overcome the commonplace in life: "Andreas hat vom Malteser zu lernen: das Erkennen des Wesenhaften, die Überwindung des Gemeinen. (-- alles Österreichische gemein: die Masse der Kämmerer, Häufung in allem. In Wien kommt es jedem darauf an, etwas vorzustellen)" (p. 216).

Indeed, Sacramozo has induced Andreas to reflect on his background, and Andreas' own suspicions about the Viennese way of life are confirmed. Together they coin the term "das Gemeine" to cover all negative aspects of Austrian existence. This is to be overcome.

### C. The Teachings of the Malteser

In looking to a higher way of life, what does the Malteser hold to be the essential features? Here we must consider his teachings as they appear to Andreas. Sacramozo's intellectual outlook on life was conditioned by his former failure in family business affairs. Thereafter he sought an outlet in an approach to life as unworldly as possible.

And this also characterizes his general philosophy on life: a striving beyond the reality of this world. Therefore, Sacramozo comes to be known as a mystic, trying to transcend the physical barriers of this earth in search of a more abstract sphere. In this connection he acquaints Andreas with Ariosto and his interpretation of poetry: ". . . die Funktion der Poesie erkennen: die Poesie hat es ganz und gar nicht mit der Natur zu tun. Die Durchdringung der Natur (des Lebens) beim Dichter ist Voraussetzung" (p. 201). In Sacramozo's opinion the res-





possibility of a human being is to transcend earthly existence in an attempt to reach a mystical life based on ideas of eternal validity. Thus, poetry has the same function as life itself: that is, the penetration through physical reality to the essential meaning of existence. For a human being this means the act of striving beyond the commonplace and the vulgar aspects of earthly existence.

This places Sacramozo in a universal sphere. He strives to discover those basic forces which are valid for all existence, independent of the "here" and "now." "Der Einsame ist nur den Mächten verpflichtet, den Grundkräften der Welt, die nicht an Moden und Epochen gebunden sind."<sup>22</sup> In the published notes for the completion of the novel Hofmannsthal characterizes the Malteser in the following way: "Der Malteser.--Er bewegt sich in einer Zeit, die nicht völlig Gegenwart, und an einem Ort, der nicht völlig das Hier ist.-- Für ihn Venedig Fusion der Antike und des Orients, Unmöglichkeit, von hier ins Kleinliche, Nichtige zurückzusinken" (p. 234). The Malteser, like Andreas, is predestined to come to Venice in order to answer one central question: what is the meaning of life? Again, Venice, the city of mystery, serves as the stage for integrating divided forces into a unity.

Sacramozo, however, does not achieve the extended unity of joining with others. On the contrary he sentences himself to loneliness in this world because of a lack of contact with his surroundings. Gautschi goes further and suggests that "indifference" and "disregard" are the qualities of mind which have alienated Sacramozo from society: "Wer aber die Zeit,



in der er lebt, gleichgültig hinnimmt oder gar bewusst zu missachten<sup>23</sup> trachtet, muss gegenüber der Gesellschaft einsam sein." A lonely person has anti-social tendencies; therefore a complete unity of that person both within himself and with others is impossible. But more than a rejection of his own times the Malteser's conception of time represents an unwillingness to be bound by any earthly conventions. Wieser has included in his article, "Der Malteser in Hofmannsthals Andreas," the following statement which he quotes as an "unveröffentlichte Notiz": "Die Mächte sind ihm alles, die Zeit ist ihm nichts . . . "24 for Sacramozo believes that the concept of time is to be surmounted. Here again there is a parallel to be drawn with poetry: "Poesie als Gegenwart. Das mystische Element der Poesie: die Überwindung der Zeit. - - " (p. 201). In other words, poetry, as well as life, must establish aesthetical and philosophical values which would hold on a universal ~~understanding~~<sup>plane</sup> for eternity.

This brings us to Sacramozo's belief in a continuing present with the exclusion of the idea of a past. Because the different forces of life are continuous and present at all times, individual existence at one particular moment is, therefore, only dependent on the actual combination of forces, or in Hofmannsthal's words: "das Magische der Zusammenstellungen." This touches on the recurring theme in Hofmannsthal's works of Konfiguration : (i.e. the vital web and dependency of interpersonal relationships). Sacramozo brings Andreas to an understanding of this concept of the present by relating it to Ariosto: "Der Malteser gibt





ihm den Ariost zu lesen, um der wunderbaren "Welt", welche darin ist. Er liest ihn nicht in rokokomässigen Sinn. Er versteht die Bemerkung des Maltesers, dass es nichts Vergangenes gäbe; alles, was existiert, ist gegenwärtig, ja wird im Augenblick geboren (Gefühl beim Anhören Bachscher Musik)"(p. 228).

Thus, Sacramozo places the onus on the individual in order that these ever present forces be manipulated so as to serve man: " . . . Es gibt nichts Einzelnes, Alles vollzieht sich in Kreisen. Vieles entgeht uns, und doch ist es in uns, und wir müssten es nur hervorzuarbeiten verstehen" (p. 199). Sacramozo points to the individual for the responsibility of manipulating these ever present elements of life. He extends this emphasis on the individual to a humanistic glorification of man. It is the responsibility of every human being to strive toward human perfection. With reference to human perfection Sacramozo stresses intellectual and spiritual activity. The Malteser believes in the soul as the nucleus for all human activity: "Denn in der Seele, sagt er, ist alles: alles Beschwörende, auch alles zu Beschwörende" (p. 215). A further aspect of this doctrine of spiritual completeness is a striving for sublimation: the ability to lose oneself completely in some spiritual force beyond earthly reality. In most cases the spiritual force is a religious one; for Sacramozo it is an abstract mystical realm, and at the same time an escape from earthly bounds. Hofmannsthal gives the act of sublimation as the Malteser's motto: "Malteser, ein Motto: 'le plus grand plaisir de tous les plaisirs est de sortir de soi-même' in Amours



d'Eumène et de Flora (bei v. Waldberg, Geschichte des Romans)"

(p. 237). But the energy for this striving is humanly granted as far as the Malteser is concerned. Thus, religion in the sense of dedicating oneself to a god is not of importance for the Malteser. Hofmannsthal outwardly states that Sacramozo is indifferent to religion (p. 208). The author intended to depict him as somewhat of a pessimist when he wrote in the notes: "Sacramozos pessimistische Auffassung: ob ich ein Christ oder ein Atheist, ein Fatalist oder ein Skeptiker bin, darüber werde ich mich entscheiden, sobald ich weiss, wer ich bin, wo ich bin und wo ich zu sein aufhöre" (p. 217). There is a contradiction, however, in this statement: once Sacramozo has acquired the knowledge presupposed by the three questions, "who am I?", "where am I?" and "where do I belong?" he will be outside the realm of all these philosophies -- Christianity, Atheism, Fatalism or Scepticism-- which build upon a belief, rather than on actual knowledge. The quest for these three answers characterizes Sacramozo as a humanist and the Maltese knight is caught in a betrayal of his order's Christian interests. A Christian would never be concerned with the question, "who am I?". He is taught to believe in his destiny as a follower of Christ's example.

However, Hofmannsthal has given us some indication that Sacramozo experiences a conversion on his death bed. On his dying day he views his approaching end in the following light: "Ein ungeheures Ehren Gottes in seinen Geschöpfen: ein Eingehen in den Tempel Gottes" (p. 219). In the last set of notes it is more directly stated: ". . . er versucht





jetzt die Assoziationen auf etwas Hohes und Reines hinaus zu ordnen, er weiss, dass nur Unzulänglichkeit dem Kosmos entgegensteht. Er kniet nieder, betet zu dem höchsten Wesen" (p. 241). It would appear that at last Sacramozo realizes that human energy is inadequate as a governing agent for all of life. A certain acceptance of life is required and later this will be exemplified in Andreas.

Another characteristic of Sacramozo's humanistic approach is a stress on the responsibility of the human being to change himself; that is, to develop himself in an upward direction. For Sacramozo such a metamorphosis infers sublimation. He will transcend his own being through death because it is his belief that he will live on in another person, namely Andreas. The theme of changing (Verwandeln) forms another tenet of the educational approach taken by Hofmannsthal in this novel. Andreas is changed by the Malteser. He is then in a position to change others. The first step is a dissociation which he suffered at the hands of the Malteser, and which Maria in turn experiences on meeting Andreas. However, the very confidence built up by such an intimate association with a second person, enables the further stage of a new integration of personality. Andreas has experienced this through the Malteser, and Maria/Mariquita is to undergo it through him.

A prerequisite for this self-transformation in the pursuit of perfection is the basic participation of the individual. A full exploitation of all human energies and capabilities is required. With respect to the theme of becoming unified Hofmannsthal writes: "Woran man wirklich teilzunehmen vermag, dem ist man schon zur Hälfte vereinigt"



(p. 202). This eliminates the passive state of Präexistenz and requires that one be actively engaged in the carving of one's own destiny.

To the individual who recognizes and pursues the responsibility of participation is granted the power of creation. Human activity is crucial in the forming of life in this world, and life in turn depends entirely on the particular combination of human forces present. Sacramozo is acquainted with this power of creation, an idea which Hofmannsthal adopted from Novalis: "'Wir wissen nur insoweit wir machen. Wir kennen die Schöpfung nur, inwiefern wir selbst Gott sind, wir kennen sie nicht, insofern wir selbst Welt sind' (Novalis)" (p. 216). This explains Sacramozo's refusal to be governed by "things," that is, by the physical objects around him. Things, rather, must bow to his will and purpose: "Sacramozo weiss: die Dinge sind nichts anderes, als wozu die Macht einer menschlichen Seele sie immerfort macht" (p. 216).

According to Sacramozo, the human being is the center of all activity because of his intellectual capacities. Sacramozo celebrates the individual and believes in his perfection. In this spiritual sphere, therefore, he is a thorough humanist. This leads to a self-indulgence which Claude David refers to as "un égoïsme sublime."<sup>25</sup> But such a concentration on one's own being is a necessary first step in paving the way to unification with oneself: "-- Selbstgenuss, höchster, reinsten, -- Sacramozo sucht ihn: die Vereinigung mit sich selbst, völlige Identität, Übereinstimmung von sich-Wollen und sich-Wissen" (p. 244). This is a purely humanistic statement of faith, again contradicting the





Christian idea of submitting oneself completely to the will of a higher power. For Andreas it is a useful idea for becoming master of his own fate, captain of his soul.

Sacramozo's glorification of self, however, has endangered his relationships with others. By constant reflection back to himself he creates too great a distance between himself and others, thus isolating himself. He then can no longer understand others and loses the perspective of understanding himself on human terms: "Dem Malteser vor-schwebend: der grösste Zauberer ist der, welcher sich zugleich selbst zu bezaubern vermöchte. Dies als Ziel, da ihn bedroht: Verworrenheit, nicht mehr Verstehen des Nächsten, Verlieren der Welt und seiner selbst, --" (p. 242). The Malteser believes in communion with others; but in spite of his efforts to join with Maria, and even with Andreas, he remains and dies alone. He also believes in the power of love and perceives its necessity in life, for". . . man lebt wirklich nur unterm Auge des uns Liebenden" (p. 202). But his doctrine of love ends in contradiction: "Denn wenn Eros als Herausforderer genannt wird, verlangt dieser auch eine vollkommene Verknüpfung mit der Welt . . . ."26 For him it remains an intellectual concept which he is unable to achieve in reality. Theoretically, he sees the idea of love for another person as something which is proportionate to respect for another person: "Aufmerksamkeit ist soviel wie Liebe" (p. 202). But, with this Sacramozo has only touched upon love, and so his relationships with others, (for example, with Maria), remain partial ones: " . . . Da der Malteser selbst kein



'Ganzer' ist, kann er auch die Frau, die ihm gegenüber ist, nicht als ganze Person lieben: er erkennt nur die 'Maria' in ihr an, mit der 'Mariquita' hat er nichts zu tun."<sup>27</sup> Sacramozo enjoys only a platonic relationship with Maria: that is, he recognizes only the "Maria" in her, ignoring any physical aspects of their friendship which would pertain to Mariquita. Thus, he contributes nothing to the reintegration of Mariquita back into Maria's personality. The Malteser is so far removed from earthly relationships through his mystical aspirations that he is able to communicate with others only on a similar mystical basis. Furthermore, the Malteser lacks a love of self: that is, a consideration of his own earthly part, the same consideration which calls up a selfishness and vanity in all of us. This forms a necessary element of any complete, interpersonal relationship, which is just where the Malteser does not succeed. As far as the Malteser is concerned, body and spirit are to be treated as opposed forces.

This is the first of the conflicts which mark the Malteser's personality; body versus spirit. But it points to the main source of all his troubles. The Malteser has tried to rationalize his life and to organize it along intellectual lines. In striving for an understanding of his whole existence he lets actual details of his own life slip through his fingers: "Er sucht den Sinn des Ganzen. Er nimmt ihn aber nirgendwo als gefunden an."<sup>28</sup> Andreas notices how difficult it is to approach the Malteser on a worldly level:

Das Doppelte seiner Natur: wenn er von mystischen





Gegenständen spricht,-- wozu für ihn im richtigen Zusammenhang alles auf der Welt, auch die gewöhnlichsten Bezüge und Verrichtungen gehören können-- ist er offen, der Vereinigung zugänglich, nur menschlich, von sich mitteilend, durch Enthusiasmus zugänglich.

Wenn er sich in gewöhnlichen Verhältnissen findet, ist er durch Höflichkeit völlig abgesondert; undenkbar, dass er zu berühren, zu beeinflussen, zu erreichen wäre (p. 200).

His inclination to mysticism has also driven him to believing in his own reincarnation: "Sacramozo-- das ist sein Frevel-- hält es für möglich, ein zweites Leben zu führen, worin alles Versäumte eingeholt, alles Verfehlte verbessert wird--" (p. 217). Again this is an anti-Christian idea. Christians do believe in a better life to come but it is to be a reward for a life well lived on earth. It would be dangerous to assume during this life on earth that one was going to have a second chance in a life to come to make up for whatever one missed. However, Sacramozo intends to lead this second life through Andreas. And to this purpose he has taken the youth under his wing where he will fashion him according to his own principles. But his anticipation of a life beyond is in part an escape from his unsuccessful existence on earth.

Sacramozo's confidence in the possibility of attaining human perfection and acquiring all knowledge turns out to be a contradiction:

" . . . in Stunden der Exaltation ist er sicher, nur er habe den wahren Schlüssel der Welt, alle anderen gleiten an dem Geheimschloss vorbei, --" (p. 215). But the actual pursuit of higher knowledge affords no



rest and no end to the striving. As with poetry the realm involved is that of the impossible: "Gelegentlich Ariost: das Unmögliche ist das eigentliche Gebiet der Poesie . . . " (p. 201). Furthermore, in this field of spiritual endeavour a graduated scale of attainment is no longer possible. The act of striving itself is the mark of a spiritual man: "Der Geist ist einerlei. Im Geistigen gibt es keine Stufen, nur Grade der Durchdringung. Der Geist ist ein Tun, vollkommen oder minder vollkommen. Sie halten die Welt an einem Teil auf, zu denken. Die Menschen sind die Leiden und Taten des Geistes" (pp.202-203). The recognition of these original images is distinctly a platonic idea.

But Sacramozo is given credit for the fact that he contended with all his might for his destiny. In this struggle he employed all of his mental energies. Thus Traute Oberberg characterizes his downfall as being great: "Gross aber ist sein Untergang, weil er mit aller Kraft um sein Schicksal gerungen hat und ihm dadurch neue Erkenntnisse zuteil wurden."<sup>29</sup> Although there are no successive stages in the penetration of the soul, merely by actively participating therein, Sacramozo has counted himself to this number of the superior ones.

He has succeeded in achieving a unity of his own person, a unity which Andreas is to imitate as the first stage of his development. Sacramozo has striven for self-identity in terms of an agreement between actual knowledge and personal will: "In allem mag er es versehen haben, seine Haltung rechtfertigt ihn. -- Selbstgenuss, höchster, reinster, -- Sacramozo sucht ihn: die Vereinigung mit sich selbst, völlige Identität, Übereinstimmung von sich-Wollen und sich-Wissen. Er sucht diesen Zustand





Andreas zu vermitteln . . ." (p. 244). Sacramozo, now in his fortieth year, has evaluated his own situation and has decided that the time is ripe for his elimination. He will leave the way clear for Andreas and the union of Maria and Mariquita. Having recognized this fact, Sacramozo commits suicide through the strength of his will: "Sacramozo erkennt den Moment, welcher der Vereinigung Andreas' mit Maria günstig ist: diesen Moment wählt er für den freiwilligen Tod, -- seiner Wiederkunft und Vereinigung mit der umgewandelten Maria sicher (er weiss, dass auch Elemente sich verwandeln)" (p. 217). Thus, he considers his suicide as the supreme form of self-indulgence: that is, the victory of the mind over the body. Theodor Wieser points this out as the first reason for the Malteser's suicide.<sup>30</sup> The Malteser poses as the true master of his fate: -- "Herr unseres Selbst sein, hiesse alles, auch das Subliminare, präsent haben" (p. 245)-- thus providing an antithesis to Andreas' chief weakness.

In himself Sacramozo is convinced of his success in achieving personal unity. While on his death-bed he expresses the following conviction: "er weiss, dass er nichts im Leben umsonst getan" (p. 219). The various objects in his room -- sky-blue material, a mask, silver lamps, flowers, fruit, water basins-- appear to him as a presentiment of a union to come: "--er nimmt es für ein Vorgefühl einer unaussprechlichen Vereinigung und weiss nun, er kann nicht mehr zurück" (p. 219). In this strain he feels moved to write a parting message of infinite love: "Sein beseligter Abschiedsbrief: All-Liebe" (p. 219).



But here we arrive at the most central conflict in Sacramozo's character. He speaks of love in a universal sense: but he has avoided a necessary self-love. Hofmannsthal presupposes this self-love in any association with a second person. Thus, Sacramozo fails in his relationship with Maria, the one person who had made life worthwhile for him: "Was Sacramozo fehlt, um diese Frau zu gewinnen, ist hohe Selbstliebe, Religion zu sich selbst" (p. 214). It would appear to be a basic human law that one must first be worthy of one's own self-respect before one can expect to gain the respect of others. In this way the Malteser's desire for sublimation, to the extent that he tries to bypass himself, is misguided and leads to his failure to communicate with other human beings.

Sacramozo, therefore, errs in thinking that through his death he achieves the most sublime communion possible with the world, (according to Wieser, his second motive for suicide). In part his error lies in his belief in a second life through Andreas. But in dying the Malteser robs his fellowmen, and Andreas in particular, of further possible influence through his presence. For, as Wieser so aptly states, " . . . Seine Gegenwart und die Einsichten seiner Gespräche wirken auf den so beeindruckbaren jungen Wiener."<sup>31</sup> Without his presence and the actual expression of his opinions the Malteser loses ground rapidly as Andreas' model and mentor.

In addition there is the factor of failure to be taken into account in Sacramozo's case. He has analyzed his own life, and rationalized his





suicide. This gives rise to the presentiment of union in his last hour. But in doing so he has passed over his feelings of inadequacy in relation to Maria. In recognizing his inability to love Maria in spirit and in body he resigns himself to death by first renouncing his participation in life with its joys and its suffering: "Auch der Malteser bewahrt sich durch Entsagung das Persönlichste, nämlich Phantasie, Möglichkeit und Schmerz. Bei solchem Verhalten aber ist nach Hofmannsthals Existenzkonzeption keine Entwicklung, kein Wandel und deshalb kein Leben realisierbar."<sup>32</sup> In this way the Malteser gives up the fight and renounces his right to the higher order of the striving ones. And his suicide can be interpreted as a way out through self-denial. He fails where Andreas succeeds.

Sacramozo himself recognizes this inadequacy in his failure to comply with his age-group, thus the complete tragedy and significance of this, his fortieth year. His stance in life can no longer be one of anticipation: "Dies alles erkannt, hypochondrisch gesteigert; er findet sich nicht recht drein in dem Alter, das er wirklich hat. Zu der Gräfin steht er schülerhaft, diese Aufgabe geht über seine Kräfte: alles was er ihr tut, ist ein Schein-Tun; furchtbarste Zweifel hier, die jedesmal abubrechen und im Tun fortzufahren er den Anstand hat.--" (p. 238). This feeling of social immaturity results in an admiration for children who are still living in a unified world: "Sacramozos mystische Liebe zum Kind, als welches Mensch, nicht Mann noch Frau, sondern beides in einem" (p. 216). There he views childhood as an idealistic state, to



which even adult religion and philosophies must be traced back: "Verbundenheit. Alleinsein mit dem Kind. Aufschauen des Kindes, aus der Substanz, die ich nicht suchen darf-- denn ich habe sie--bauen sich alle Himmel und Höllen aller Religion auf,--deren Wegwerfen die finsterste Nacht wäre.-- Der Blick des Kindes verbindet mich, die Worte in meinem Mund, mit diesen Mauern, deren Schutz und dem Selbstverständlichen" (p. 235). In Andreas he chooses to see the closest approximation of this idyllic state of childhood: a youth who is still open to the ways of others and able to learn from them.

#### D. Sacramozo's Influence on Andreas

The effect of the Malteser on Andreas is an immediate one. From the first moment of visual contact he is fascinated by the gentleman dressed in black and fails to hear the commentary of his guide, Zorzi: "Andreas hörte kaum zu, so sehr beschäftigte ihn die Erscheinung des schreibenden Herrn" (p. 171). And when the opportunity for a possible encounter with the avid letter writer presents itself, Andreas springs to action with a spontaneity such as we have not yet observed in the novel: "-- 'Lassen Sie mich es ihm zurückgeben,' fuhr es aus Andreas' Mund; ihm war, als hätte seine Zunge es aus eigener Macht gesagt, und schon hatte er das Blatt angefasst. Ihm lag unendlich an der Erfüllung dieses Wunsches, er zog das Papier dem andern aus den Fingern und lief in einem engen Gässchen hinter dem Malteser drein" (p. 173). Interesting enough is the fact that this is one of the few instances where Hofmannsthal employs direct speech.





Following this ejaculation is a careful description of how deeply Andreas is impressed by the meeting alone with Sacramozo: "Er stand vor dem Fremden wie entseelt, sein Körper kam ihm plump und seine Haltung bäurisch vor. Aber jedes Glied seines Körpers wusste um jedes Glied und führte das Bild der hohen, in nachlässiger Bestimmtheit, in herablassender Verbindlichkeit sich leicht gegen ihn neigenden Gestalt ins Innere, wie eine Flamme auf Flamme bebte" (p. 174). Thus, the meeting in person of two new acquaintances is given added significance by Hofmannsthal as evident in his writings, "Buch der Freunde."<sup>33</sup> Here it is noteworthy that Andreas is the one to experience a spiritual plus a sensual reaction on meeting the Malteser face to face. This leads him to feel a moment of intimate communion with the mystical figure Sacramozo. More generally speaking Wieser states: "Die lebendigen Wesen zweier Menschen hatten sich für einen Augenblick vereinigt."<sup>34</sup> At this stage Andreas is still engrossed in his initial impression of the stature and poise of the Malteser.

The first hitch comes as Andreas realizes that even this great figure of purposefulness and assurance is disturbed by something: "Staunen, dass auch dieser Mann von etwas gequält wird" (p. 199). The fact is that Andreas is still amazed that a man of such bearing and importance as Sacramozo is considering him in the light of friendship. This becomes a factor of some significance when Andreas, initially needled by his inferiority complex, forms his main reserve to the friendship: "Im Anfang ist Andreas' Haupteinwand gegen den Chevalier:



die Zufälligkeit der Bekanntschaft, 'der kann doch nichts Rechtes sein, dass er Gerade Zeit hätte, sich mit mir abzugeben'" (p. 200). This later turns to suspicion as Andreas fears that the Malteser is maintaining a front: " --Andreas' Angst in unvollkommenen Momenten: an Sacramozo sei alles nur Fassade" (p. 201). It is fitting that Andreas is quick to suspect a facade because he has gradually come to recognize the true masked nature of his Viennese background. Nonetheless, he is to be credited for this act of evaluation for it is a start toward forming his own opinions. In fact, the Malteser is guilty of a facade to some degree; he preaches a universal, infinite love, but is unable to put it into practice at its initial stage: that is, a love of self and then of others. Also, his preaching is a front because it depreciates one's bodily drives here on earth. In a moment of crisis Sacramozo's spiritual ideals seem to elude him and he is left prey to scorn and other personality weaknesses of the common man. Here he turns upon Andreas, the product of his own teachings: "Der Blick der Verachtung auf alles, auch auf Andreas, der vernichtende Spott über Andreas: er annulliert ihn förmlich (sowie sich selber); die verzehrende Ironie und quälende Unruhe, die ihn umhertreibt" (p. 237). It is a clear case of self-denial.

Sacramozo, however, has already succeeded in bringing Andreas to a higher level of existence:

In der Gesellschaft des Maltesers, ja nur durch einen Bezug auf diesen, verfeinert und sammelt sich Andreas' Existenz. Begegnet er diesem, so kann er sicher sein, nachher etwas Merkwürdiges oder wenigstens Unerwartetes zu erleben. Seine





Sinne verfeinern sich, er fühlt sich fähiger, im andern das Individuum zu geniessen, fühlt sich selber mehr und höheres Individuum. Liebe und Hass sind ihm näher. Die Bestandteile der eigenen Natur sind ihm interessanter, er ahnt hinter ihnen das Schöne. In dem Malteser ahnt er eine Meisterschaft im Spiel von dessen eigener Rolle. Es gibt keine Situation, in der er ihn sich nicht vorstellen könnte. An dem Malteser tritt ihm die höchste Empfindlichkeit für eigene Natur entgegen. (pp. 203-204).

The last three sentences of this passage hint at the Malteser's weakness. He is playing a role in life which by definition separates him from his own natural self in favor of a chosen form of behavior. In Sacramozo's case it is a dangerous role, because since he plays it most extensively in the company of his fellowmen, it prevents him from establishing any intimate connection with others.

However, Andreas is learning of a more refined way of life through the Malteser. And as he also begins to perceive the beautiful (<sup>das Schöne</sup>) we realize that he has in fact overcome the commonplace or "das Gemeine" of his Austrian existence. In recognizing the essential in life ("das Erkennen des Wesentlichen . . . ") Andreas begins to fill out as a personality, and approaches an independent existence. He begins to accept himself as an identity. Still, he recognizes the role of the Malteser in deepening his outlook on life. This is shown by the admiration he expresses in the last three sentences of the above passage.



### III. THE RECOGNITION OF LOVE

It is Sacramozo who brings Andreas to Maria, also referred to as the Spanish lady or the Gräfin in the novel, Andreas oder Die Vereinigten. For this union of Andreas with Maria the Malteser is given full credit: "Er hat in allem recht, auch dass er der Gräfin den Andreas zubrachte" (p. 215). And this is not an over-evaluation, for Andreas falls in love with the personage, Maria/ Mariquita, who symbolizes the next phase of his personal development in Venice. Maria in turn experiences various changes through meeting Andreas. First, she loses control of the formerly suppressed side of her personality, Mariquita, which is drawn out into the open by her attraction to Andreas. Later, through Andreas' influence, she is able to eliminate this split in her personality. Andreas is capable of helping Maria because he has already effected a change in his own life through his contact with the Malteser.

Nina is a character in the novel, however, who does not experience any change or salvation. On the contrary, she is solely depicted in her original state as a symbol of an unspiritual existence. More than any of the other female characters in the novel Nina projects an image of sexuality. Any reference to her in the completed portion of the novel carries with it a sensual tone as Hofmannsthal continually makes mention of the curve of her eyebrows and her lips: "Nina sah wie zerstreut über ihn hin; auf ihrer Oberlippe, die geschwungen war wie ihre Augenbrauen und gleichsam wie in etwas, das kommen würde, ergeben, schwebte die





Andeutung eines Lächelns und schien auf einen Kuss zu warten. Andreas neigte sich unbewusst vor und sah benommen auf diese halboffenen Lippen" (p. 187). Andreas begins to visit Nina frequently, unable to resist her alluring charms but all the time he is unsure as to the outcome of their relationship. He is not content to associate with Nina on a simple, carefree basis but rather gives thought to possessing her completely: " . . . er war der berechtigte Freund, der Herr dieses Zaubergartens und der Herr seiner Herrin" (p. 188). But on the whole Nina has little to contribute to this relationship other than her beauty, characterized by Zorzi as follows: "Sie ist eine Schönheit, aber an Kopf kann sie sich mit Zustina nicht messen" (pp. 169-170). The solely physical nature of this relationship is summed up by a statement of Zustina's, (Nina's younger sister), in the notes: "Zustina spricht über die Art von Ninas Liebe im Gegensatz zu der ihrigen, leitet beide sehr scharf und zart aus dem physischen Naturell ab" (p. 219). Judging from Hofmannsthal's notes, however, it would appear that in comparison to Maria/Mariquita, neither sister exerts much influence on Andreas' personal development.

#### A. Maria

Maria's way of life exhibits many features in common with the existence of the Malteser. Generally speaking, they are both striving to eliminate earthly, or what they consider to be lowly, influences in their lives. Again, as with the Malteser, this leads to the exertion



of energies toward an ideal of the spiritual realm. Thus, both Sacramozo and Maria are characterized by a mystical urge to reach a spiritual existence beyond the bounds of earth. In doing so, Maria, like Sacramozo, is in the act of trying to transcend the confines of this earth in time and place. It is noted in the novel that Maria enjoys the idea of old age and even imagines that she is dead: "Maria wünscht sich, eine Greisin zu sein, stellt sich gern als gestorben vor" (p. 229). This is followed by a direct statement as to her concept of time, a concept which coincides with that of the Malteser: ". . . (hierin trifft sie sich mit Sacramozos Überwindung der Zeit), --" (p. 229). In Maria this idea of time is explained by her religious feelings. Hofmannsthal includes in the second set of notes for completion of his novel the statement that . . . "Maria ist Christin mit mystischen molinistischen penchants . . ." whereas . . . "Sacramozo ist indifferent . . ." (p. 208). In this way Maria is responsible for bringing Andreas into contact with religion and forming his impression of it. The nature of the Christian religion on earth calls for this attempt to imitate the perfect life of Jesus Christ in anticipation of the after life in heaven as a reward to the faithful followers on earth. Thus, Maria shares Sacramozo's belief in a second life beyond the grave. With Sacramozo, however, the idea of a second life illustrates a sympathy for the concept of reincarnation. He will live on in the form of Andreas. Reincarnation of course belongs in the sphere of oriental philosophies to which the Malteser is connected in part through his parentage and his natural inclination towards mysticism.





Another tenet of the Christian faith which Maria incorporates, is unselfishness. Hofmannsthal attributes this quality to Maria with the statement: "Man ist für mehr als sich selbst verantwortlich" (p. 208). This is further exemplified by the patience and self-control which Maria maintains in the face of her rebellious opposite, Mariquita. In general, Maria displays a self-discipline which, along with her religious source of strength, raises her above the common mortal. Mariquita is the first to admit this and is envious of this facet of Maria's character: "-- Mariquita: 'sie hat eine verfluchte Kraft, nicht nur wenn sie betet, sondern auch sonst, eine Art sich innerlich zu erheben, da fühl ich mich, wie wenn mir übel würde, und ich bin ganz schwach gegen sie'" (pp. 209-210). But, her inner strength, nourished by pure religious inspiration plus the need for erotic compensation, accounts for the unity of soul, for which Maria strives: "Ihr kommt es auf die Einheit, auf die Einzigkeit der Seele an, . . . " (p. 207). This is the state of inner unity, for which Sacramozo has struggled:

-- Selbstgenuss, höchster, reinsten, -- Sacramozo sucht ihn: die Vereinigung mit sich selbst, völlige Identität, Übereinstimmung von sich-Wollen und sich-Wissen. Er sucht diesen Zustand Andreas zu vermitteln; diesem hilft die Liebe. Die Gräfin ist dieses Zustandes, freilich aus pathologischen Ursachen, teilhaftig: jeder Anstoss, der von Mariquita ausgeht, ist für Maria durchtränkt von der Atmosphäre der in Geheimniszustand erhobenen Selbstheit, . . . (p. 244).

Outwardly Maria projects an image of self-discipline and personal peace and unity, truly "ein seelischer Adel." The calmness of her person is paralleled in the orderly existence which impresses Andreas.



Upon meeting Maria, Andreas is at first at a loss as to whom he should admire the most: "Er weiss nicht, ob er sich über diese Frau mehr erstaunen soll als über diesen Mann" (p. 213). It is therefore with reason that these two, Maria and the Malteser, carry the main weight in his spiritual development. They introduce him to a more refined existence based on a set of values more idealistic than those he has known in Vienna. At first, of course, it is a surprising and most fundamental revelation: "Sein Staunen, dass es Menschen dieser Art gibt: alles ist weicher und härter, alles hässlicher und gewissenhafter, alles im Grossen gefasster, im Einzelnen feinfühlicher" (p. 213). From this passage it is evident that Andreas is learning to define his lines for living more distinctly and has already acquired a much keener and extreme sense of perception. The Viennese adventure is opening his eyes.

But his friendship with Maria turns out to be more than just a spiritual attraction. Andreas falls in love with the Spanish Gräfin. And, as we are to learn in this novel, love implies a combining force of spiritual and physical attraction. As Andreas visits Maria for the first time he experiences a new, timeless feeling which bears with it some pain as he realizes that Maria is beyond his reach. It is a feeling of love: "--und in diesem Augenblick ahnt Andreas, dass er diese Frau nie kennen wird, und fühlt, dass ihn hier die Unendlichkeit mit einem schärferen Pfeil getroffen als je ein bestimmter Schmerz; er hat drei oder vier Erinnerungen, die alle diese pointe acérée de l'infini in sich tragen . . .-- fühlt diesen ungefühlten Schmerz, ohne zu wissen,





dass er in diesem Augenblicke liebt" (p. 204). Again it is the contrast between the possible and the impossible which strikes us. In guessing that he will never possess Maria, Andreas sees her religiously aesthetic qualities as an infinite force which will never fall within his grasp. And, of course, Maria herself is concerned with abstract ideals of infinity. It is a question of the conflict between being and having, a conflict which first appeared in connection with the Malteser: "Die Antinomie von Sein und Haben: für ihn (den Malteser) im Geistigen, wo es sich um Führerschaft, Auserwählung handelt, wie für Andreas im Menschlichen. Seine grosse Liebe zu einer der schönsten Frauen, die er besass" (p. 246). In this respect Andreas differs basically from Maria and Sacramozo. His feelings drive him to desire the Gräfin for himself. Thus, he no longer understands the platonic attitude of the Malteser who is content to maintain a distant relationship with Maria: "Dadurch wird Andreas viel verliebter in die Dame und begreift den Platonismus des Sacramozo gar nicht mehr" (p. 206). However, Andreas' zeal, and the resulting frustration in his relationship with Maria drives him to wish that he too could be content with such a friendship as the Malteser enjoys with her: "Seine Beziehung zu Maria ist schliesslich die, dass er auf die 'gegenstandslose' Freundschaft Sacramozos qualvoll eifersüchtig ist" (p. 213).

The root of Andreas' frustration is simply that he is not able to channel his natural instincts into a mental outlet. Falling in love with Maria he begins to think of their relationship as one which is



complete, and is not able to hide his concern and excitement in her presence: "Bei dem blossen Gedanken sie etwas Intimes zu fragen .

. . ist ihm so wie bei dem Gedanken, dass es möglich sei, die Heilichkeit ihres Leibes zu berühren,-- der Kopf dreht sich ihm" (p. 213).

But Andreas begins to see that Maria lies beyond his grasp. He is not capable of wooing her on her level of idealism and religious aestheticism:

" . . . allmählich ahnt ihm, dass Maria für ihn in der Sphäre des Unberührbaren steht, und es ahnt ihm, dass hier sein Schicksal liegt, dass er gleichsam hier vor etwas steht, von dessen Spitze er immer etwas abbrechen muss. Er ahnt, dass Marias Liebe sich auf etwas beziehen muss, was ihm selbst in sich unerreichbar, seiner Eitelkeit wie seiner Unruhe wie seinem Bewusstsein ganz entrückt ist" (p. 213).

What is this unknown quality which calls Andreas to renounce his claim of courtship for Maria?

The key to this complex lies in the word "Unberührbares," or "untouchable." For Maria has truly placed herself beyond the physical reach of others. To a certain extent this isolation agrees with her Christian philosophy, a philosophy which disdains an excessive enjoyment of sensual pleasures. But Maria denies herself any physical enjoyment whatsoever: when Andreas sees her in the church for the first time she is described . . . "mit einer Hemmung aber, als wäre ihr Körper von den Hüften hinab mit schweren Ketten umwunden" (p. 178). Maria has tried to lock herself away from all physical encounters. This resulted from a drastic experience, which had occurred in earlier years. This ex-





perience took the form of a religious crisis: Maria had appealed to God for help in an illicit love affair. This act involves the mixing of two spheres which by nature should remain independent, (namely, the erotic sphere and the religious one), but the mixing itself indicates that a state of disproportion already exists in the person. It brings Maria to a religious-erotic crisis which results in a duality of personality whereby she attempts to suppress any of the characteristics which do not contribute to her religious aestheticism. For this she is now doing penance: "Die religiöse Krise, die Schuld an der Spaltung Marias war. Ein Gebet . . . Maria betrachtet es als Strafe dafür, dass sie Christus als Helfer für ihre Liebesabenteuer herabgefleht und dadurch gelästert habe" (p. 205). It is ironic that her sense of shame arose from an act of prayer. However, this explains her molinistic tendencies to seek relief through prayer. In characterizing molinism Traute Oberberg agrees with Grete Schaeder who writes: "Es ist klar, dass Hofmannsthal bei dieser Gestalt einen bestimmten Typus mystischer Frömmigkeit vor Augen hatte. Es ist im Zusammenhang mit ihr mehrmals vom Molinismus die Rede, jener gegenreformatorischen Spätform quietistischer Mystik . . . Das Gebet als Kernstück der mystischen Kontemplation . . ."35

Thus, Maria, like Sacramozo, is held back from happiness by a physical constraint which bars her from an intimate and complete association with a second person. This constraint, caused by an over-consciousness in matters of mind, gives rise to a one-sided unity within the person, but hinders union with others: "--aber an dem Leib wird



sie zuschanden" (p. 207). Maria, too, lacks that element of conceited concern which presupposes an interrelationship.

#### B. Mariquita

Mariquita, however, is the very personification of self-indulgence. She represents the free and sensual qualities which Maria has tried to suppress. Hofmannsthal has given these qualities full expression in the independent and fully liberated personality of Mariquita. In contrast to Maria, Mariquita is a being completely free of any inhibitions. Basically she does not want to be restricted to the laws of any ideology or set philosophy. For this reason she avoids abstract terms, such as truth, which involve one in unrealistic speculation: "Mariquita hasst den Begriff 'die Wahrheit'-- 'wenn ich nur das dumme Wort nicht hören müsste: wenn ihr mich nur mit eurer Philosophie verschonen wolltet, --da die Welt doch 'sozusagen essbar' ist" (p. 210). The word "essbar" is instrumental in pointing out the concrete, realistic world which Mariquita prefers in contrast to the untouchable aura of Maria. The main point is that Mariquita is living for the moment. Thus, she does not share Maria's or the Malteser's interest in attempting to grasp human existence in its totality, not just in an earthly context but for all times. Mariquita accepts life in its present form on earth, therefore, unlike Maria or Sacramozo she does not strive as the Christian does, in anticipation of a future life: "Mariquita ist Heidin, sie glaubt an den Moment, an sonst nichts" (p. 208).

In Mariquita's Epicurean existence the pursuit of pleasures plays





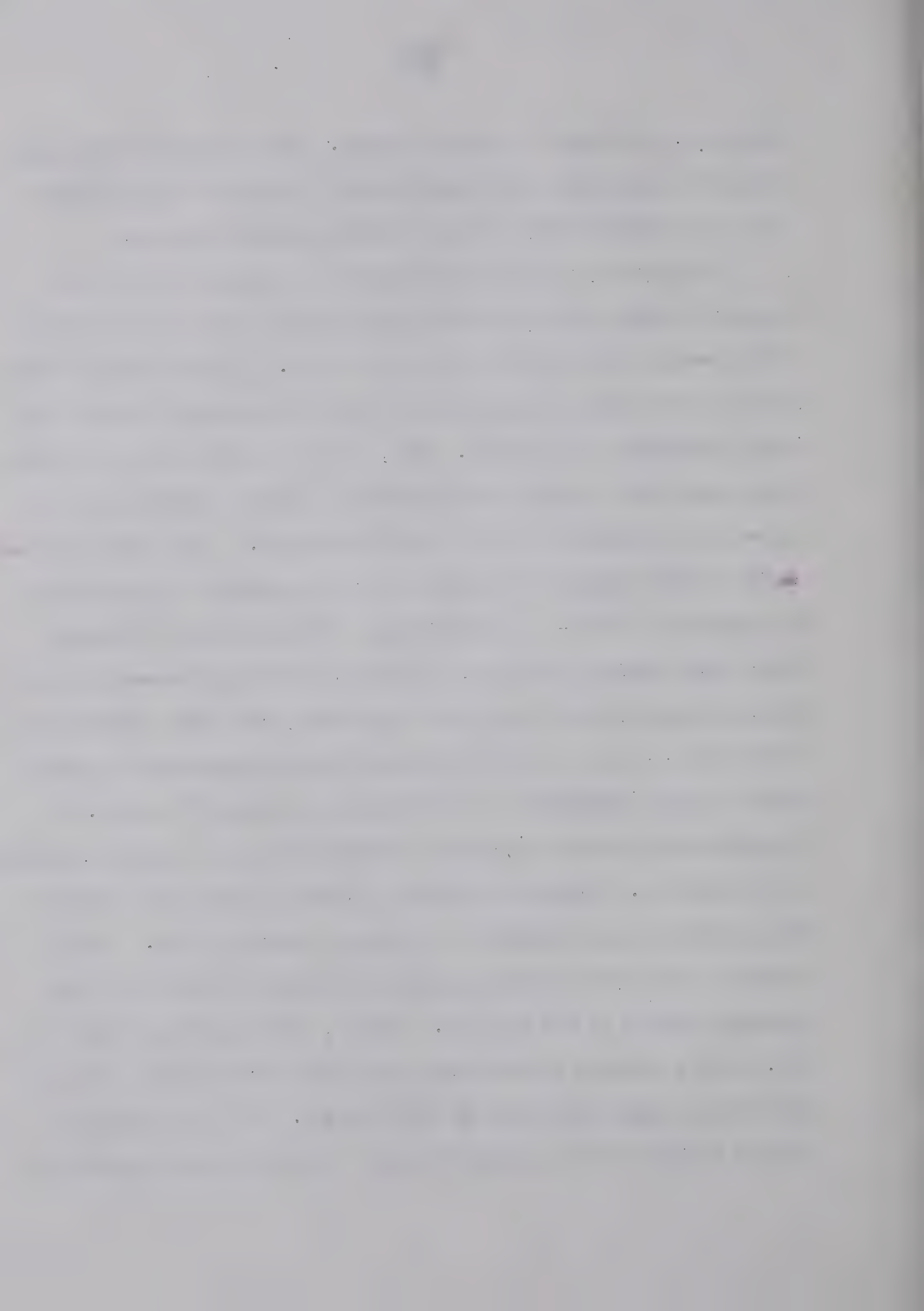
a major role, (she is a gourmand and an excellent cook . . .), at the price of disorder: "Die Wohnung Mariquitas in einem halbverfallenen Palast, in zwei Zimmern in grösster Unordnung" (p. 211). It is to be imagined that her apartment would bear marked contrast to that of Maria. Whereas the Gräfin likes to be quiet and alone, Mariquita, the coquette, is in her element in company: "Mariquitas Begierde, zu erleben, masslose Neugier, den Fuss überallhin zu setzen, in alle möglichen Situationen zu kommen, alle Spelunken zu betreten . . . Sie hört, wovon die Leute reden, wo jetzt etwas losist, etwas zu sehen ist . . . " (p. 230). Mariquita has a very sociable nature. Moreover, as her alternate name, "die Kokette," suggests, she has a devilish streak within her which lends itself to schemes and tricks. But, all of this merely hints at Mariquita's joy in living. An example of this is her attraction for children, cited by Hofmannsthal in the last set of notes: " . . . zieht Kinder um sich" (p. 229). In direct contrast is the statement of Maria's fear of children in preference to elderly people, even to the point of looking favourably on death. Mariquita, however, is enjoying her brief existence on earth, participating fully in all possible schemes and activities. Here we are reminded of Sacramozo's assertion: "Woran man wirklich teilzunehmen vermag, dem ist man schon zur Hälfte vereinigt" (p. 202). As Sacramozo continues, citing the example of Negroes who participate on projects close to their hearts, it is clear that such participation should imply joy and enthusiasm. A mere sense of duty is not sufficient inspiration. Mariquita exhibits this spontaneity, part-



icularly in the tricks she plays on Maria. Thus, Mariquita would seem to deserve some credit for engaging herself actively in the existence given to us here on this earth and finding enjoyment therein.

In addition, the notes would appear to contain the hint that Mariquita is not to be considered as nothing more than a representative of the sensual and therefore evil side of life. The fact that she gives outlet to her bodily instincts places her in a league with Andreas and apart from Maria and Sacramozo. Body, as well as spirit, is to be taken into account and therefore the enjoyment of sensual pleasures in life is not to be crossed off by the term "das Gemeine." In a rather vindictive fashion Mariquita tells Maria that "das Gemeine" is not meant to be overcome in life:"--sie schreibt ihr: "deine gestrige Träumerei, dass es das Gemeine nicht gibt, dass dies alles völlig überwunden werden kann, dass man in einem ewigen Élan leben kann, ohne jedes Danebenhocken in der Ecke,--das ist eine Vorspiegelung deiner bodenlosen Eitelkeit, deiner stupiden Unfähigkeit, das Wirkliche zu erkennen"(p. 209). In this Mariquita dissolves an earlier conflict which arose in our discussion of the Malteser. Sacramozo was meant to teach Andreas how to overcome the commonplace and recognize the essential aspects of life. But in trying to rise above an earthy existence he has lost contact with the essential reality of his own life. Finally, this negates all life for him. By her activity in connection with others Mariquita has a hold on life which escapes both Maria and the Malteser. And in her activity she has an idea of the essential in life: "Ihre schönsten Augenblicke:





ihre Fähigkeit, auch im scheinbar Hässlichen die reinen Elemente zu gewahren, auf dem Fischmarkt, auf dem Gemüsemarkt, beim Einkaufen einer Mahlzeit" (p. 231).

In this same light it is possible to understand the malicious nature which Mariquita displays towards Maria. It is Maria who has tried to completely suppress what Mariquita represents. Now that the coquette has emerged to existence she seeks to remain there: thus, her intense fascination with Maria and the danger that she will enter a nunnery, and her envy of Maria's aristocratic mien and will-power. Maria's will-power threatens to eliminate Mariquita's existence completely. Her only alternative is to try to bring Maria to make allowances for these natural and bodily instincts, thus drawing herself, Mariquita, back into the reunified personality of Maria, the Gräfin. To this end Mariquita hopes to employ Andreas: "Scene, wo Mariquita, sehr aufgeregt darüber, dass Maria ins Kloster gehen will, von Andreas verlangt, dass er Maria verführe . . ." (p. 210). If Maria were seduced by Andreas, Mariquita would be assured of an outlet for her energies in the unified Maria that would be reborn through the act of yielding to Andreas' love.

### C. Integration of Maria/Mariquita through Andreas

For it is Andreas who causes the personality of Mariquita to emerge as an independent and contrasting identity from the person we have known as Maria. Maria has tried to suppress this side of her nature. But the force of Andreas' love, now that he has grown in character, over-



comes her forced inhibition and subsonsciously she finds an outlet for her feelings in the newly released Mariquita. This is suggested in the notes for the novel by the fact that Andreas is the first person who encounters Mariquita after her release: "Mariquita zu Andreas, 'ich bin in dich vernarrt, weil du der erste warst, den ich bei meiner Befreiung gesehen habe . . . . an jenem Tage war ich zum ersten Mal ganz herausen . . .'" (p. 230). Andreas has not been content to admire Maria for her spiritual qualities in a purely platonic relationship. The complementary side of his love has been expressed in his attraction for Mariquita. This attraction results in the idea of a marriage proposal: "Andreas' bescheidener Wunsch, mit Mariquita ehelich verbunden zu sein . . ." (p. 229). That both facets of this split personality, Maria/Mariquita, are necessary for the fulfilment of his love is evident in the fact that Andreas carries on a friendship with both women. They produce decidedly different reactions in him: "Andreas' ganz verschiedene Gefühle in Gegenwart der zwei Frauen: Marias Nähe beglückt ihn, macht ihm die Welt schöner; Mariquita macht ihn finster, sich anspannend, wild, -- nachher verdrossen, ermüdet" (p. 212). He tends to depreciate his feelings for Mariquita, and aspires to the spiritual ideals that Maria portrays. This takes the extreme form of a secret desire to eliminate the coquette in order to have the Gräfin all to himself: "Er ist nahe daran, Mariquita töten zu wollen, um Maria für sich zu retten" (p. 229).

However, Andreas gradually perceives the interdependence of the





two personalities. When he is with one of them he catches visions of the other and appreciates the other more through this: "Ahnung der Polarität, in jeder liebt er die andere aufs zarteste und reinste, wird dadurch gewiesen, in der Welt nichts Unbedingtes zu suchen" (p. 229). But, as this interchange begins to take concrete form, it would seem that Andreas is filled with some apprehension. He would like to find a distinction between the two characters, Maria and Mariquita and see them as separate personalities: "Andreas' Angst, in Maria oder Mariquita das andere Wesen wahrzunehmen, darüber das Einzige des geliebten Wesens zu verlieren" (p. 229). This apprehension reflects his confused state of mind with regard to distinguishing between matters of body and soul. But the metamorphosis from Maria to Mariquita is entirely dependent upon Andreas. Maria becomes the coquette only if Andreas acts in an aggressive or persistent way: "Indem er sehr dringend wird, ermöglicht er die Erscheinung von Mariquita" (p. 212). Mariquita, on the other hand, is threatened by Andreas only if he tries to dip beneath the surface of her everyday manner: "Indem Andreas in Mariquita die Seele zu wecken verlangt, gefährdet er Mariquita in ihrem Leben, ihrem Sonderdasein, wovon sie ängstliche Andeutungen macht" (p. 210). Maria is in need of a dissolving force to relax the holds of her religious aestheticism; Mariquita, on the other hand, requires a binding force to direct her diverse energies and interests.

The Maria/Mariquita complex was not only initiated by Andreas, maintained by his varying reactions and finally terminated by him;



through all these phases it is a parallel to the split in Andreas' own personality. Through loving both Maria and Mariquita, and refusing to give up one for the other, Andreas gradually learns to accommodate the two types of attachment, physical and spiritual, within his own framework for living. He need no longer be ashamed of his erotic impulses. We are aware of this inner struggle from the initial incident with Gotthilf, when Andreas is disgusted with the lackey's lusty tales, but at the same time aroused and excited by them: "Der Bursch war ihm widerlich wie eine Spinne, aber von dem Gerede war sein zweiundzwanzigjähriges Blut aufgeregt, und seine Gedanken gingen woanders hin" (p. 128). Later in the relationship with Nina, Andreas is ashamed of his feelings for her-- "Das was in ihm zu ihr will, gefällt ihm nicht"--and tries to sublimate them in his admiration of Sacramozo's ideals. But this split finds its fullest expression and ultimately its dissolution in the split personality of Maria/Mariquita.

Thus, we have again encountered the principle of dissociation and integration, a vital part of Andreas' education. On meeting Andreas, Maria's personality splits into two distinct halves, that of Maria and that of Mariquita. Since her tragic love affair, the qualities of the coquette had been completely suppressed by Maria. Thus, the dissociation of Maria as a person and the consequent appearance of Mariquita, are necessary for the integration of the dividing forces into one unified person. Hofmannsthal quotes from Goethe to illustrate that this dissociation and integration creates a better, more complete being: "Andreas





und die beiden Frauen: 'das Wesen der Welt erschöpft sich in Polarität und Steigerung'" (pp. 228-229).

Shortly hereafter Hofmannsthal cites Novalis on the principle of separation: "Maria und Mariquita. --Novalis, 'alles Übel ist isoliert und isolierend, es ist das Princip der Trennung'-- durch Verbindung wird die Trennung aufgehoben und nicht aufgehoben, aber das Böse (Übel) als scheinbare Trennung und Verbindung wird in der Tat durch wahrhafte Trennung und Vereinigung, die nur wechselseitig bestehen, aufgehoben" (p. 229). It was an incident of sin, in Maria's eyes, which first called her to suppress any inclination to love, and its influence prevails so strongly even after Andreas has caused the breakdown of her personality that she continues to refuse a consideration for these sensual values in her life. Here both the original wrong and its torturing after-effect constitute the evil and the force of separation.

Andreas, too, knows the torment that can prevail from a single incident. In the completed portion of the novel there are allusions to unhappy events of his childhood when he had maltreated a young dog:

Ihm war, da habe er den Fuss gehoben und traf das Rückgrat von oben mit dem Schuhabsatz. Das Hündlein gab einen kurzen Schmerzenslaut und knickte zusammen, aber es wedelte ihm zu. Er drehte sich jäh um und ging weg, das Hündlein kroch ihm nach, das Kreuz war gebrochen, trotzdem schob es sich seinem Herrn nach wie eine Schlange, bei jedem Schritt einknickend (p. 155).

It is the humble, enduring martyrdom on the dog's face that continues to plague Andreas whenever he recalls to mind his own cruelty. The Hündchen of the notes would appear to be similarly connected to some



negative force which persists between Maria and Mariquita. Maria once refers to the undesirable feature of chaos which exists in both herself and in Mariquita; "-- Dunkel ahnt Maria das Chaotische in sich, das was sie mit Mariquita gemein hat" (p. 207). This is followed by the statement that they have the small dog in common. The idea of the small dog representing chaos also helps to explain its connection with Andreas. He himself is in a state of confusion and unhappiness when he treats the animal so poorly, and consequently can hardly believe that he has committed such an offense: "Ihm war unsicher, ob er es getan hatte oder nicht . . ." (p. 155).

The description of the dog in the notes would suggest that he is not the usual model of an affectionate pet: "Durch einen kleinen kurz-atmigen King Charles-Hund, namens Fidèle, ein misstrauisches und hoch-mütiges Tier, der im Hause von Maria immer versteckt ist bis auf einmal, hangen Maria und Mariquita zusammen . . ." (p. 207). These adjectives "distrustful" and "haughty" could be applied to the coquette, Mariquita, with the suggestion that she is the negative element of chaos in the dual personality. But it is Mariquita who first offers herself in sacrifice for the integration of Maria: "So schliesst sie ihn einmal in die Arme und erklärt sich, Tränen im Auge, bereit, sich dem Glück, das er (Andreas) mit einer anderen finden könnte, aufzuopfern. Er fühlt, dass sie es in Wahrheit meint" (p. 210). In fact, a true integration of Maria's personality does not take place, since the coquettish and sensual tendencies, represented by Mariquita, are given no outlet in a monastic life.





From the notes one surmises that Maria follows her religious aspirations and takes the veil: "Schliesslich geht die Dame ins Kloster" (p. 234). Richard Alewyn supports this proposition with additional notes published at the end of his interpretation: "Die sich in jener Nacht Andreas (sic) gibt, Geliebte, Schwester, Mutter, Heilige-- ist die Ganze, weder Maria noch Mariquita, mehr als beide-- schon Gott gehörend, ohne Sünde sündigend-- schon jenseits."<sup>36</sup> Alewyn feels that Maria is now "whole" and ripe for a union with God, (i.e. as a nun). This interpretation, however, takes no account of Mariquita. Rather we see that Maria has failed to overcome that one fateful event. She chooses to reject any possibility of its recurrence by shutting herself off from this earth in a spiritual association: "Auch für sie (Maria) . . . ist die Liebe ein Absolutes, auch ihre Bestimmung ist die unbedingte Treue, auch sie kann die Erfüllung ihres höheren Selbst nur in der Liebe finden. Da ihr aber das durch ein unglückliches Schicksal versagt ist, muss sie das Unendliche auf dem mystischen Wege suchen . . ."<sup>37</sup> In this she shows the same self-discipline and will power which marks the Malteser's road to suicide. Thus, Maria arrives at a balance in her life which enables her to accept a nun's role of personal sacrifice. But she has thereby achieved only a one-sided unity: (i.e. she has not found a place in her life for the qualities personified by Mariquita). It would seem that Bauer is correct in suggesting that the personality of Mariquita has to be sacrificed in order to achieve a unity: "Mariquita muss geopfert werden oder muss sich selbst aufopfern. Beide Erscheinungen sind zu



real geworden . . . als dass sie sich noch tatsächlich wieder zu einer Einheit zusammenfügen liessen."<sup>38</sup>





#### IV. THE UNITED ONE, ANDREAS

##### A. Unity of Self

The title of Hofmannsthal's novel, Andreas oder Die Vereinigten, suggests that, aside from the story of Andreas, the novel deals in general with certain individuals to whom the term "the united ones" could apply. From the word "oder" we infer that Andreas has a part in this theme of personal unity. What is this unity of person which Andreas is to attain by the end of his developmental journey to Venice? The first phase of his personal development consists of his encounter with the sound religious and moral principles, and above all the naturalness, of the Finazzer way of life. The second phase takes place on an intellectual level paralleled in his meeting with the Malteser. For Andreas it is a question of learning to think; that is, to ponder on the true meaning of existence. Such reflection brings Andreas into conflict with his background; in the Viennese milieu where he had been raised a superficiality, resulting from an unwillingness to discover real values, reigned. This schism between the individual and society, the first major dilemma in Andreas' existence, is listed by Hermann Kesten as a probable theme of the romantic novel:

. . . denn man darf nicht vergessen, die grossen romantischen Romane handeln alle von einem grossen Zwiespalt, etwa zwischen Natur und Zivilisation oder zwischen Moral und Religion, zwischen Individuum und Gemein--schaft, oder handeln wie alle Bildungsromane von der Entzweiung oder Doppelheit der Person. Der Dualismus, ein roman-



tisches Element, das in der Moral, in der Philosophie, in der Religion, im Staatswesen überwunden zu sein scheint, macht noch immer die Weltanschauung in vielen modernen Romanen aus.<sup>39</sup>

The pretentious atmosphere of the particular Viennese nobility known to Andreas was bound to suffer under the austere principles of Sacramozo. And the Malteser is chiefly responsible for dissolving this conflict in favour of the individual, (in this case, Andreas). This dissolution of this conflict marks the first phase of the unity to be achieved, namely, the unity of knowledge and self-will that is within oneself. For, having left the security of his Viennese milieu, false or otherwise, Andreas must re-evaluate himself as an individual and come to know himself first before proceeding on to other interhuman relationships. The new community would supposedly be that of the united ones, not confined necessarily to Vienna or to Venice.

Through discussions with the Malteser and through his example Andreas begins to recognize and respect himself as an individual. No longer easily influenced by the will of others, he begins to respect his own will. In addition to self-respect a certain egoistical quality is necessary for the state of self-confidence. From the notes we assume that Andreas does have this necessary self-interest because it is a quality which Sacramozo lacks. Because of his deficiency Sacramozo fails in his relationship with Maria where Andreas succeeds: "Was Sacramozo fehlt, um diese Frau zu gewinnen, ist hohe Selbstliebe, Religion zu sich selbst" (p. 214). Self-confidence is evident in a person partly through





a unity of purpose: that is, acting in accordance with one's principles and beliefs without falling prey to the influence and opinions of those around oneself. The basic condition, however, is that one has already established what his principles and beliefs are. We can only surmise that, after benefiting from the teachings of the Malteser, Andreas confidently achieves an identity of person, the fusion of desire and knowledge: " . . . die Vereinigung mit sich selbst, völlige Identität, Übereinstimmung von sich-Wollen und sich-Wissen. Er (Sacro- amozo) sucht diesen Zustand Andreas zu vermitteln; diesem hilft die Liebe" (p. 244). With this Andreas gains confidence in those abilities which had plagued him in the past, abilities which remained in the unexplored reaches of his personality and increased the general confusion of his state of life. His task in Venice, therefore, is the exploitation of all possible talents toward the development of a more complete person: according to Martini, it involves " . . . die Bildung eines Ich, das seine Sicherheiten nur als Hemmungen, seine Kräfte nur als unbewusste und noch ungeformte, noch unfassbare Möglichkeiten in sich fühlt."<sup>40</sup> These incomprehensible possibilities now become the source of energy and courage directed toward action. For, as Werner Metzeler states, . . . "Wer lebt, hat ein Schicksal, wer lebt, tut etwas . . . Durch die Tat, das Werk, das Kind unterscheiden sich die Existierenden von den in der Prädexistenz Verharrenden."<sup>41</sup> Eventually Andreas does begin to take an active part in the responsibilities of life. He goes beyond the Malteser by independently carrying on successful relationships with



other people, (for example, Maria and Mariquita). Here again the theme of "participation" as a duty in life occurs. As the causes for Andreas' dualism Hugo Wyss has listed " . . . seine Passivität, den Grund seines Dualismus . . . " <sup>42</sup> But as Andreas becomes involved with Maria, we have no further reason to speak of passivity, something which is largely confined to the chapter dealing with his travels to Venice. Rather, the combination of love plus participation is emphasized by Inge Schiller as " . . . das entscheidende Kriterium der Aufmerksamkeit, die 'soviel wie Liebe' ist: Teilnahme. " <sup>43</sup> By becoming involved Andreas begins to cure his dualistic nature. The only prerequisite for participation is a necessary stimulus to arise from the complexity of one's own personality. Hofmannsthal refers to this stimulus as passion: "Sehnlich bedurfte seine Natur der Leidenschaft, die uns, indem sie uns mitfortreisst, die Last unseres Selbst abnimmt" (p. 224). For Andreas it is love for Maria which calls him beyond pure passive reflection on his existence.

An active interest in destiny has led to the changes which have taken place in Andreas' life. He himself feels that his existence has become more refined through the enlightening presence of the Malteser: "Seine Sinne verfeinern sich, er fühlt sich fähiger, in andern das Individuum zu geniessen, fühlt sich selber mehr und höheres Individuum" (p. 204). And again with Maria he experiences an uplifting vision where he sees himself growing as a person through his love for her: "Die Liebe der eleganten Dame: das ist ihm zunächst sein Ziel; er glaubt darin umgewandelt zu werden, wie sein Grossvater durch die Gunst der Erzherzogin"





(p. 212). On the other hand it is Andreas who has the power to change Maria, in the sense that he will help her find a new unity of personality. In this the Malteser had failed, for he was unable to love Maria as a complete identity, incorporating both the religiously aesthetic side of her personality and the lively, self-indulgent nature of Mariquita. Moreover, Sacramozo did not succeed in changing his own life because he held a mystical belief in a life reformed and renewed in his prodigee Andreas. Andreas, of course, benefited from this conviction; but Sacramozo doomed his existence to oblivion.

#### B. Unity through Human Communication

From these examples we see that succesful change implies change through association with others. Gautschi equates the two as follows: "Verwandlung muss hier zugleich Vereinigung sein."<sup>44</sup> This is where Andreas shows himself superior to Sacramozo. He is still much more in touch with earthly connections in spite of the platonic influence of the Malteser: "Andreas ist viel stärker mit dem Leben verbunden als Sacramozo, and auch Maria gehört noch dieser Welt an durch Mariquita. So ist es zu verstehen, dass die Gemeinsamkeit zwischen Maria und Andreas lebensnäher und darum stärker ist, als die zwischen Maria und Sacramozo."<sup>45</sup> For in his novel Andreas oder Die Vereinigten Hofmannsthal was trying to stress the union of his characters with one another as well as with themselves. As an example of this interdependence Sacramozo looked to Andreas for a solution to his own existence: " . . . er hat einen gefunden, der liebend verstehen



wird" (p. 242). Furthermore it is through the binding force of love that Andreas dissolves the split in Maria's personality. Martini attributes this force of union to Hofmannsthal's general outlook on the individual: "Denn der Mensch wird von Hofmannsthal in der Verknüpfung mit dem Menschen gesehen . . . Dennoch liegt sein Schicksal in der 'Vereinigung,' im Miteinander; jede Gestalt lebt in der Relation auf andere, reflektiert sie, spiegelt sie . . ."46 Thus, the solution to the problem of existence should be sought in communion with one's fellowman, rather than in an isolated intellectual sphere. Freudenberg equates this act of mutual association with humanitarianism: " . . . Vereinigung: das ist das Ziel . . . Oder, wie Vischer an anderer Stelle sagt: Die Humanität. Die Humanität wäre die Stufe der Höheren Existenz, die Reife des von sich gekommenen und im Bewusstsein wieder zu sich gekommenen Menschen, die 'Beruhigung über das eigne Sein, über Gross oder Klein, Beschränkt oder Mächtig, Aufgenommen oder Ausgeschlossen-- worin zugleich die Beruhigung über die eigene Lebenszeit und die Zeitepochen und das symbolisch— Sehen . . . ' (p. 246)."47

The key, to human communication, however, lies in the ability to love. Hofmannsthal sets this down as the path which Andreas is to take on his way to personal unity: "Andreas' Weg: zuerst liebesfähig werden, dann lernen, dass Geist und Körper eines sind" (p. 226). In learning to love Andreas must overcome the duality of body versus mind, the cause of Sacramozo's downfall and the root of Maria's split personality. Andreas is able to cure Maria by first reconciling these two

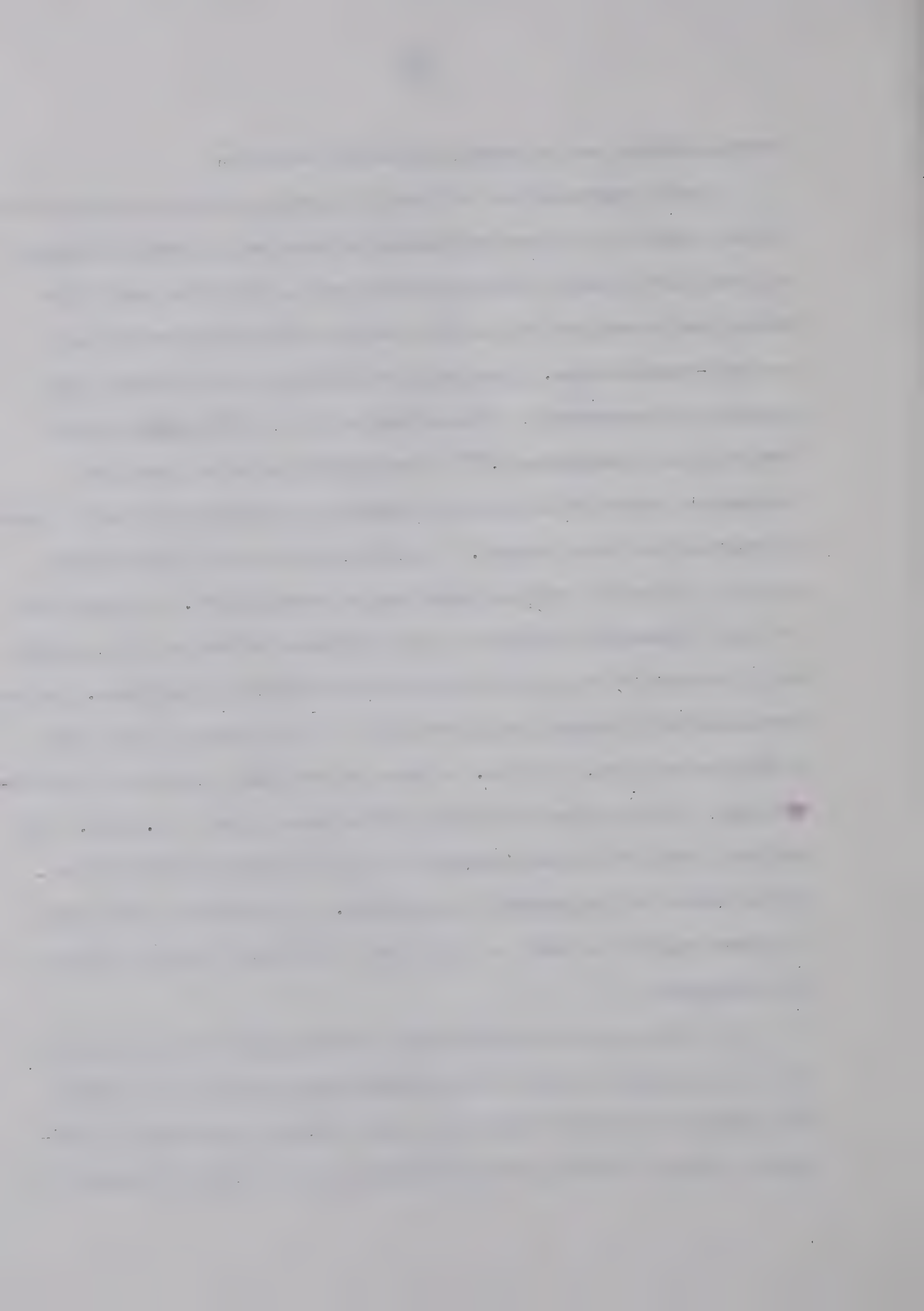




forces, physical and spiritual, within his own life.

A main characteristic of love is a giving of oneself emotionally without regard to the previous demands of some set philosophy or mental outlook. Love speaks a language of the heart. Thus, the act of involving one's emotions with another person naturally decreases one's own self-consciousness. Inge Schiller speaks of the transition from awareness to unawareness: "Diese Hingabe ist ein 'Übergang aus dem Bewussten zum Unbewussten'." <sup>48</sup> An overawareness is the result of Sacramozo's stress on living in the moment and believing that all elements of existence are ever present. The individual is then under constant pressure because he must take advantage of every moment. In opposition to this, Hofmannsthal suggests a less strenuous outlook on life, whereby one is content to be carried along by the machinery of existence. Andreas recognizes this tendency in his own life: "Dass unseren Sinnen etwas Zufälliges anhaftet, ahnt ihm. -- Ihm wird bewusst, wie er sich nur durch -  
~~er~~treibt: wie ein Schwein in einem hochgehenden Wasser" (p. 213). This implies a much more casual approach to life than that of the Malteser. But it should not be understood negatively. An openness to the forces of chance suggests a faith in life itself. Life will carry on despite the individual.

It should not be forgotten that a drawing away from the burden of self is occasioned by love or the aforementioned passion, (see p.68). Inge Schiller sees this force as one which draws a person out of loneliness: "Da es Eros ist, der den Menschen in die Existenz bringen will,



verursacht er ihm neben der 'Angst,' die Einsamkeit zu verlassen, auch die 'Lust' daran."<sup>49</sup> For this reason the ability to love is essential for those who will succeed in unity with others. Here again we come across the principle of dissociation and integration on coming into contact with a friend. Love is the binding force which integrates individuals and friends into a lasting unity. In the Aufzeichnungen Hofmannsthal suggests that love has the following purpose: "Wenn Liebe einen 'Zweck' hat, transzendent gesprochen, so musste es der sein, dass in ihrer Glut der beständig in innerste Teile auseinanderfallende Mensch zu einer Einheit zusammengeschmolzen wird."<sup>50</sup> And the story of Andreas has been the proof of this. By loving Maria completely he has helped her regain a unified identity, and at the same time he has exposed and cured a similar split in his own personality: "Er hat an dem Dualismus fortwährend gelitten, bald war ihm das eine, bald das andere an ihm selbst nichts wert. Nun lernt er hinter dem einen das andere, immer das eine als Träger des anderen fühlen" (pp.226-227). This dualism is of course the struggle between mind and body. In the previous quotation the word "Glut" hints at the fact that this Eros is not a platonic one. Andreas has succeeded in combining both love of body and love of spirit in his complete love for Maria/ Mariquita: "Darin wird Andreas das Schönste errungen haben, was einem Menschen möglich ist, nämlich das Wissen um die tiefsten Geheimnisse der vollkommenen Existenz, die eine Gleichstellung von Geist und Körper voraussetzt."<sup>51</sup> And so we would agree with Hestermann's statement that Hofmannsthal moves to a unity





with the real and physical world: "So war Hofmannsthal gleichsam der Weg eines umgekehrten Platonikers vorgezeichnet, der Weg vom Idealen zum Realen, von der Vereinigung mit der übersinnlichen Welt zur Vereinigung mit der sinnlichen Welt."<sup>52</sup> The way of the Platonist, such as Sacramozo, takes us away from reality in the pursuit of idealism and of a unity with this "übersinnliche" or spiritual world. Also Maria has attempted to transcend all sensual reality.

Therefore, it would appear that Hofmannsthal, in his novel Andreas oder Die Vereinigten, wished to express a twentieth century disillusionment with intellectual life and cast doubt on the extremes to which it is prone. If such philosophical introspection ends in nothing more than a mystical or religious sphere cut off from a world, to which we are born and bound by physical nature, then a serious estrangement from life has resulted. The Malteser has extinguished his own life in this way. In connection with human relationships, which is the chief concern of this novel, the modern study of Psychology has called for the examination of all human activity according to scientific laws and patterns. In contrast to this Hofmannsthal finds love as the answer to interpersonal relationships. Love is a natural force which draws the individual out of isolation and into human communication. Hans Schwerte expresses it as follows: "Schon der Zielpunkt im endgültigen Titel: Andreas oder Die Vereinigten setzt (in Überwindung des eigenen, Hofmannsthalschen Frühwerkes) an der empfindlichsten Stelle des modernen Individualismus, bei seiner Vereinsamung an und deutet eine mögliche



Aufhebung im Reifwerden zur "Liebe" an, d. h. in einer das Individuum aufhebenden Bindung, wie immer sie erlebt und gefasst sei . . .<sup>53</sup> Love is the only solution. It is not to be explained by Psychology but rather accepted in its natural manifestation.

The word "natural" reminds us of Romana and brings us back to our first chapter. In setting up love as the key to Andreas' character and development we could draw upon the following quotation as the theme of the whole novel, binding the beginning and the end: "Liebe ist Vorwegnahme des Endes im Anfang, daher Sieg über das Vergehen, über die Zeit, also über den Tod" (p. 243). To love is to participate so fully in life that one is ready to die; for there is no sensation that one has missed out on life. Andreas experiences such a sensation earlier when he views the graves of Romana's small brothers and sisters. Andreas' presentiment of happiness upon leaving Kärnten and Romana foreshadows his love for Romana, a love which grows from their moment of meeting. In the first set of notes Hofmannsthal includes an incident which illustrates the perseverance of Andreas' feelings. As he bends to kiss Nina he is suddenly overcome by a vision of Romana: "Das Bauermädchen Romana tauchte herauf, um sich gleich wieder in Luft aufzulösen. Er fühlte, wie etwas Entzückendes, zugleich Bangmachendes sich sanft auf sein Herz niedersenkte, sich dort zu lösen" (p. 187). The later set of notes portrays even more intensely his deepening sentiments for the country lass. In the company of the widow he imagines himself exchanging roles with her, putting Romana in place of the husband. In this role Andreas would





murder Romana as the widow had murdered her husband. But even as he imagines this, plotting what he would have to destroy in killing Romana, he realizes the great wealth of her existence: "Aller Kleinheitswahn fließt ~~set~~ hier zusammen; er malt sich aus, was in Romana er alles zerstört, er lässt sie nicht ganz tot sein, sondern als einen freudlosen Geist fort-leben,-- dadurch erst wird ihm der Reichtum ihres Lebens klar, er fühlt sich mit ihr verbunden wie nie zuvor, der Gehalt des Lebens geht ihm auf, -- er ist selig" (p. 226). The important word in this sentence is "verbunden:" Andreas' feeling of unity with Romana is growing. He nurtures this idea during his stay in Venice, and eventually Romana begins to play a part in his life in his mind's eye: "Wie Romana in ihm zu leben anfängt: einzelne Züge, ein Lächeln wie im Einverständnis mit ihm. Dies ihr Aufleben in ihm ist immer mit Ängstigungen verbunden, die wieder mit Heiterkeiten abwechseln. Einmal glaubt er sie an der Riva auf einem Koffer sitzen zu sehen, sie schickt sich an, auszu packen. Er wagt nicht heranzutreten" (p. 227). His hesitation in approaching Romana in this vision suggests perhaps that their reunion is not such a sure thing. In the first set of notes Andreas makes his way back to Kärnten and visits the Finazzer farm, only to find that Romana is not there. The second set of notes ends with Andreas thinking about Romana. Leaving Venice Andreas should now be ready to join Romana as a complete person: "Wie Andreas flüchtet und wieder bergauf fährt, ist ihm, als ob zwei Hälften seines Wesens, die auseinandergerissen waren, wieder in eins zusammen-gingen" (p. 220). With the Malteser he has learned to disregard the



tendency to mask the true nature of existence. And in the person of Maria/Mariquita he has overcome the struggle of physical versus spiritual forces. Nevertheless, the last words that Hofmannsthal wrote down in the novel suggest a missing link in Andreas' state of mind: "Andreas' Rückreise.--Er war, was er sein konnte und doch niemals, kaum jemals war. Er sieht den Himmel, kleine Wölkchen über einem Walde, er sieht die Schönheit, wird gerührt,--aber ohne das Gefühl des Selbst, auf welchem, wie auf einem Smaragd, die Welt ruhen muss; . . ." (p. 247). The point is that Andreas has now completed his period of training in Venice through the influence of other people: that is, his journey must come to an end. And the question is: where will he go now? Andreas does not wish to return to Vienna and the circle of society that he had known before. He has outgrown this way of life: "--Resultat des venezianischen Aufenthaltes: er fühlt mit Schaudern, dass er in die eingeschränkte Wiener Existenz garnicht zurück kann, er ist ihr entwachsen" (p. 247). It is as if Andreas were looking for a new challenge when he feels that . . . "Alles ist schon vorgekostet, nirgends ist etwas zu suchen, dadurch kann auch nichts gefunden werden" (p. 247).

Gerhard Bauer, however, feels that at this point, Andreas lacks the courage to take on his own destiny:

Indem er alle venezianischen Verhältnisse von sich abstreift, also nachträglich doch seine realen Verhältnisse zu blossen Proben macht, verliert er zugleich den festen Bezug zur Realität und damit auch das Gefühl, "etwas" zu sein. Das Abhängigkeitsgefühl von Autoritäten und Kindheitsängsten hat er verloren, aber eine neue Bindung noch nicht gewonnen. Er fühlt sich zu frei und deshalb unglücklich . . .<sup>54</sup>





But we read that Andreas is on his way "back" (Rückreise), knowing that he does not intend to resume his existence in Vienna. It only remains for him to return to Romana.

One question could be raised at this point: would Andreas be able to achieve a synthesis of his state of affairs through his cultural ties with the simple, country way of life as represented by Romana? This thesis has tried to sway the balance in favour of the latter. Having witnessed the unhappiness in the lives of Sacramozo and of Maria/Mariquita, Andreas himself has doubtless convinced himself of the superiority of the Finazzer way of life. Now that Andreas has come to know love he must achieve happiness. The one time that Hofmannsthal refers to happiness in connection with Andreas occurs as Andreas realizes the significance of his meeting with Romana: " . . . es war der glücklichste Augenblick seines Lebens" (p. 162). Again when he is in Venice and his mind wanders back to Romana he is described as being "selig" (p. 226). Andreas' attraction for Romana strengthens to the point where he desires a complete and lasting union with her: "Ihm ahnt, dass auf einem gesunden Selbstgefühl das ganze Dasein ruht, . . . Nach allen diesen Vorstellungen fühlt er sich mit Romana untrennbar verbunden, wahrhaft vermählt" (pp. 223-224). In this way we understand the last sentence in the book: "-- Mit Romana, sagt er sich, könnte es sein Himmel sein" (p. 247). While travelling to Venice he had a glimpse of the happiness which he experienced in the Finazzer household. With this glimpse of happiness came the thought that children are one of the



purest joys in life. At that time he drew an unfavorable parallel with his own parents: "-- so wäre ihnen schon lange das Glück zuteil gewesen, in noch rüstigen Jahren Enkel zu umarmen und Kinder ihrer Kinder heranwachsen zu sehen,-- durch ihn hätten sie auf dieses Glück allzu-- lange warten müssen, das doch einer der reinsten aller Glücksfälle des Lebens sei und gewissermassen selber ein erneutes Leben" (p. 144). And with this thought he looks to Romana as a wife who will bring him the fulfilment of love and family life: "Nun habe er ja durch Gottes plötzliche Fügung das Mädchen gefunden, die Lebensgefährtin, die sein Glück verbürge" (p. 145). For even then, in spite of the fact that he was still in an insecure frame of mind, Andreas recognized that the highest goal in life was happiness itself: "Wie viel besser stünde es, wenn sich dieser höchste Zweck selber, der nichts anderes sei als das Glück des Lebens, mit einem raschen Schritt für immer erreichen lasse . . . ." (p. 145). It is the happiness of a loving union with others.





## CONCLUSION

Love is therefore the answer proposed by Hofmannsthal to the problems which face his young hero, Andreas von Ferschengelder. Despite his confused and insecure frame of mind as he leaves Vienna for Venice Andreas innately possesses a necessary self-love ("Selbst-~~liebe~~liebe") which Sacramozo lacks. This necessary egotistical quality enables Andreas to love others, as illustrated by his attraction for the entire person of Maria/Mariquita. With this his love incorporates any previous duality of mind versus body.

But what of the traditional educational values of religion and philosophy--to what place have they been allotted in the novel? There is an extremely prominent humanistic influence coming from the teachings of the Malteser. And the affect on Andreas is that his life takes on a more refined aspect: "In der Gesellschaft des Maltesers, ja nur durch einen Bezug auf diesen, verfeinert und sammelt sich Andreas' Existenz." (p. 203). But his personal development does not stop there, and such a philosophical approach as pursued by Sacramozo is not a solution in itself, as we have seen in this thesis with particular regard to the Malteser.

Religion, too, is given the role of being an influence but not providing the sole basis for Andreas' growth in character. It has contributed to the idyllic picture of peace and harmony which amazes Andreas in the Finazzer household. It is the pillar of strength behind the



aestheticism which Andreas admires in Maria. Furthermore, religion as a formal element has contributed to the educational background of Sacramozo, the knight of Malta, although in the novel it does not live on as a primary force in his life. Hofmannsthal offers little religious commitment, however, in direct connection with Andreas.

The ability to love, then, is the ultimate stage to be reached by Andreas. But is this an adequate basis for modern education? With this proposal Hofmannsthal has chosen a much more specific and limited goal for the personal development of his hero than that presupposed by traditional values. In so doing the affect of the novel diminishes in its universal significance: traditional values could be employed in anticipation of their continuing influence, but only if these values are still upheld. Hofmannsthal, on the other hand, sets out in this novel in a very realistic direction, stressing the role of the individual to participate fully in life here on this earth without aspiring to a mystical spiritual existence.

This feature of the novel, however, that it proposes a specific and realistic solution to life assures it a place in our times. Surmising from the text of the novel and from the notes for its completion, the ideal set forth for Andreas is a natural, resolved life in intimate association with the primeval forces of life: earth, love, faith and death. Our century is experiencing a certain disillusionment with elevated, high sounding theories. We are rather moved by the personal and realistic problems of Andreas which could apply to any one of us.





## FOOTNOTES

- 1 This and all subsequent quotations from the text of Andreas oder Die Vereinigten are taken from Volume II of the Gesammelte Werke, ed. Herbert Steiner (Tübingen, 1953). Hereafter they will only be given with the page number in parentheses.
- 2 Inge Schiller, Art und Bedeutung des Religiösen im Prosawerk Hofmannsthals (diss. Würzburg, 1961), p. 21.
- 3 Karl Gautschi, Hugo von Hofmannsthals Romanfragment "Andreas" (Zürich, 1965), p. 16.
- 4 Traute Oberberg, "Versuch über Hofmannsthals Prosa. Interpretation des Marchen der 672. Nacht und des Romanfragments Andreas" (diss. Tübingen, 1954), p. 62.
- 5 Schiller, p. 38.
- 6 Oberberg, p. 54.
- 7 Gautschi, p. 37.
- 8 Oberberg, p. 74.
- 9 Gautschi, p. 45.
- 10 Ibid., p. 63.
- 11 Richard Alewyn, "Andreas und die 'wunderbare Freundin'," Über Hugo von Hofmannsthal (Göttingen, 1958), p. 126.
- 12 Hermann Broch, "Hugo von Hofmannsthals Prosaschriften," Neue Rundschau, LXII, pt. 2 (1951), p. 16.
- 13 cf. Thomas Mann's Tod in Venedig.
- 14 Claude David, "A propos de l'Andreas de Hofmannsthal," Mercure de France, N. 1205 (1964), p. 481.
- 15 Alewyn, p. 115.



- 16 Cited by Theodor Wieser on page 404 on his article "Der Maltesser in Hofmannsthals Andreas," Euphorion, LI, 4 (1957) from Rudolf Kassner's Melancholia, 3rd ed. (Zürich, 1953), p. 194.
- 17 Hugo von Hofmannsthal, "Buch der Freunde," Augzeichnungen, Gesammelte Werke, (Frankfurt am Main, 1959), p. 9.
- 18 Ibid., p. 27.
- 19 Gerhard Bauer, Abhängigkeitsbewusstsein und Freiheitsgefühl im Werk Hofmannsthals (diss. Marburg, 1962), p. 115.
- 20 Schiller, p. 21.
- 21 Oberberg, pp. 126-127.
- 22 Wieser, p. 407.
- 23 Gautschi, p. 73.
- 24 Wieser, p. 407.
- 25 David, p. 485.
- 26 Schiller, p. 25.
- 27 Ibid., p. 40.
- 28 Bauer, p. 117.
- 29 Oberberg, p. 158.
- 30 Wieser, pp. 411-412.
- 31 Ibid., p. 405.
- 32 Gautschi, p. 76.
- 33 Hofmannsthal, "Buch der Freunde," p. 28.
- 34 Wieser, p. 400.
- 35 Oberberg, p. 123, citing from Grete Schaeder, Hugo von Hofmannsthal, 1. Teil, die Gestalten (Berlin, 1933), p. 109.





- 36 Alewyn, p. 141.
- 37 Ottheinrich Hestermann, "Das mystische Element im Werke Hofmannsthals" (diss. Freiburg im Br., 1956), p. 138.
- 38 Bauer, p. 120.
- 39 Hermann Kesten, "Hofmannsthals Romanfragment," Weltbühne, XXIX, 6 (1933), p. 216-217.
- 40 Fritz Martini, "Hofmannsthal, Andreas oder Die Vereinigten," Das Wagnis der Sprache (Stuttgart, 1956), p. 233.
- 41 Werner Metzeler, Ursprung und Krise von Hofmannsthals Mystik (München, 1956), p. 49.
- 42 Hugo Wyss, Das Bild der Frau in der Dichtung Hofmannsthals (diss. Freiburg/Schweiz, 1954), p. 117.
- 43 Schiller, p. 34.
- 44 Gautschi, p. 34.
- 45 Oberberg, p. 141.
- 46 Martini, p. 238.
- 47 Günter Freudenberg, "Die Zeit als dichterische Erfahrung im Werke Hofmannsthals" (diss. Freiburg i. Br., 1951), p. 216.
- 48 Schiller, p. 35.
- 49 Ibid., p. 24.
- 50 Hofmannsthal, "Buch der Freunde," p. 48.
- 51 Gautschi, p. 34.
- 52 Hestermann, p. 84.
- 53 Hans Schwerte, "Hofmannsthal und der deutsche Roman der Gegenwart," Wirkendes Wort, III, 3 (1952-53), p. 146.
- 54 Bauer, p. 121.



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**B29870**